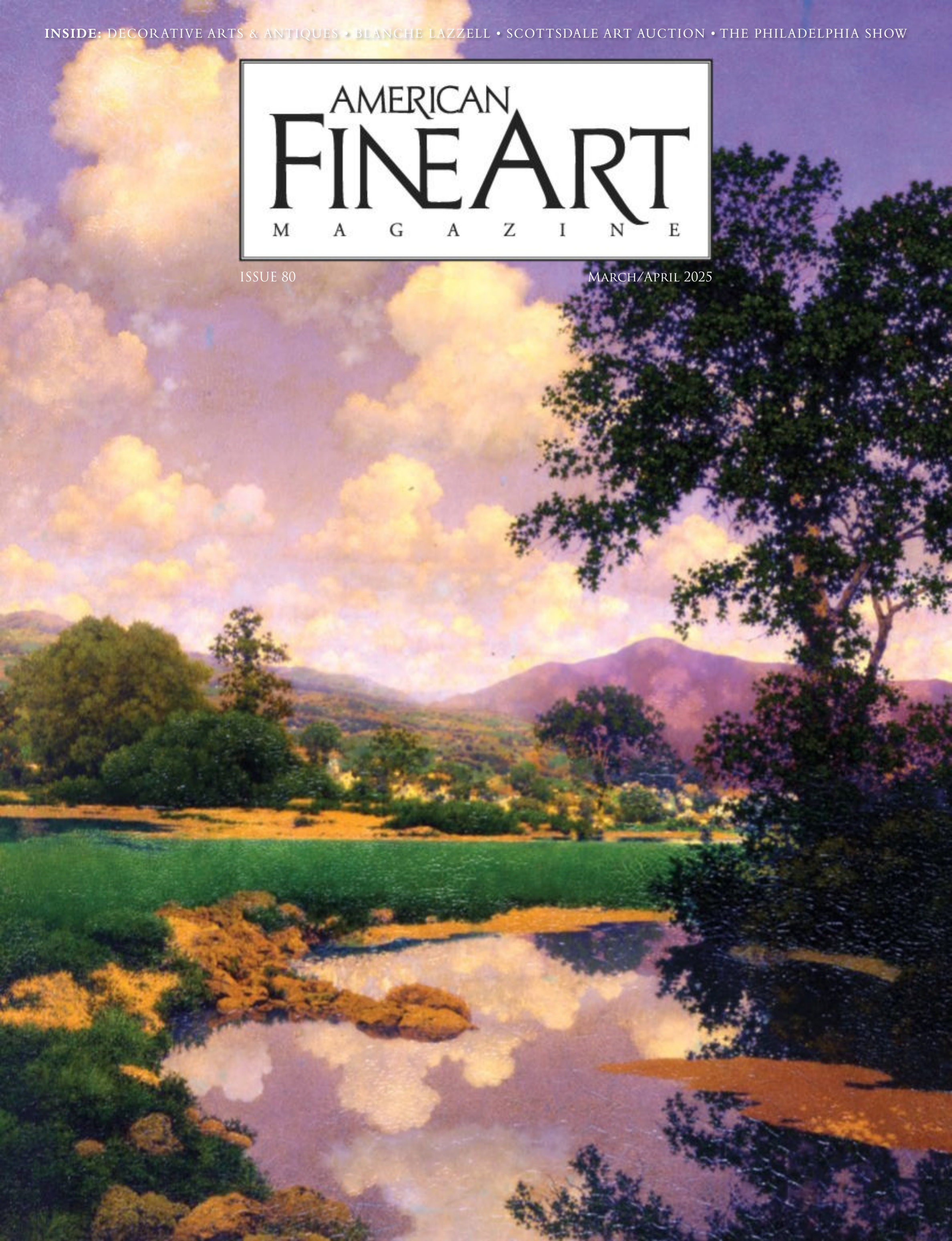
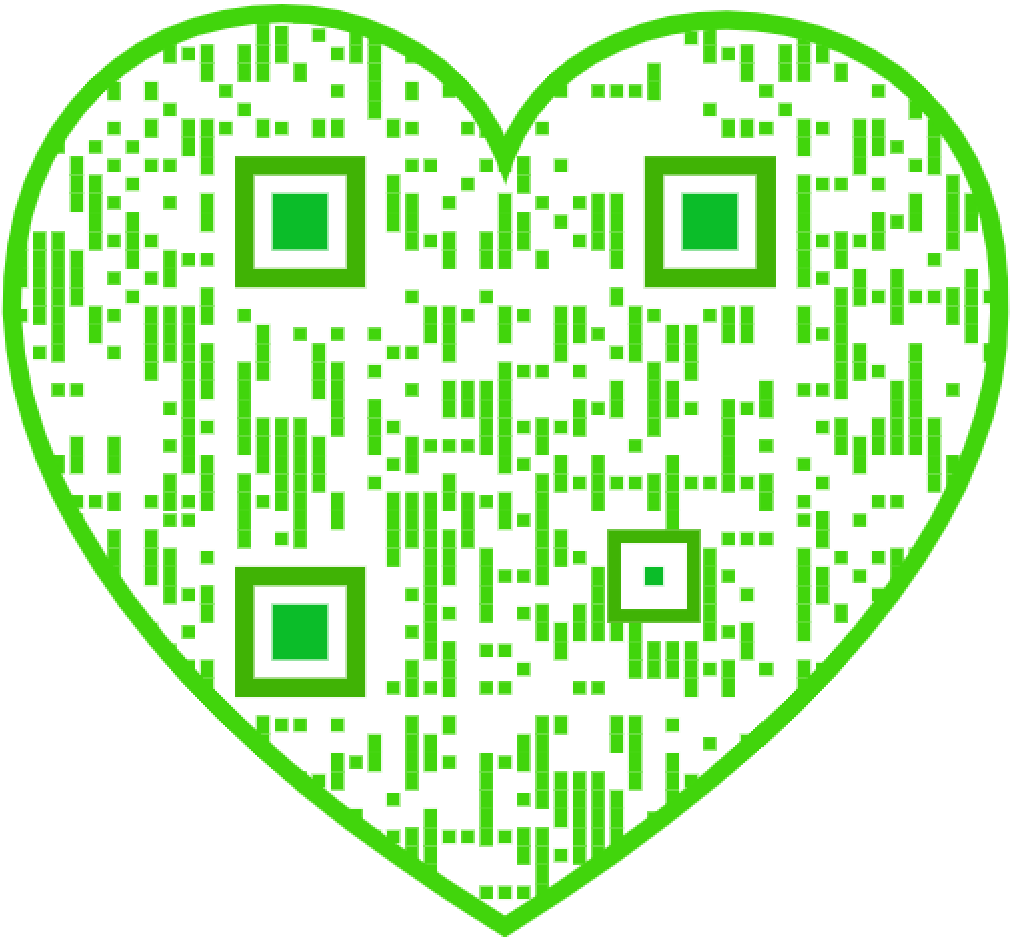
INSIDE: DECORATIVE ARTS & ANTIQUES • BLANCHE LAZZELL • SCOTTSDALE ART AUCTION • THE PHILADELPHIA SHOW

AMERICAN FINE ART MAGAZINE

ISSUE 80

March/April 2025





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Blown glass; thread
murrine, zanfirico cane
21″ x 13″ x 4″

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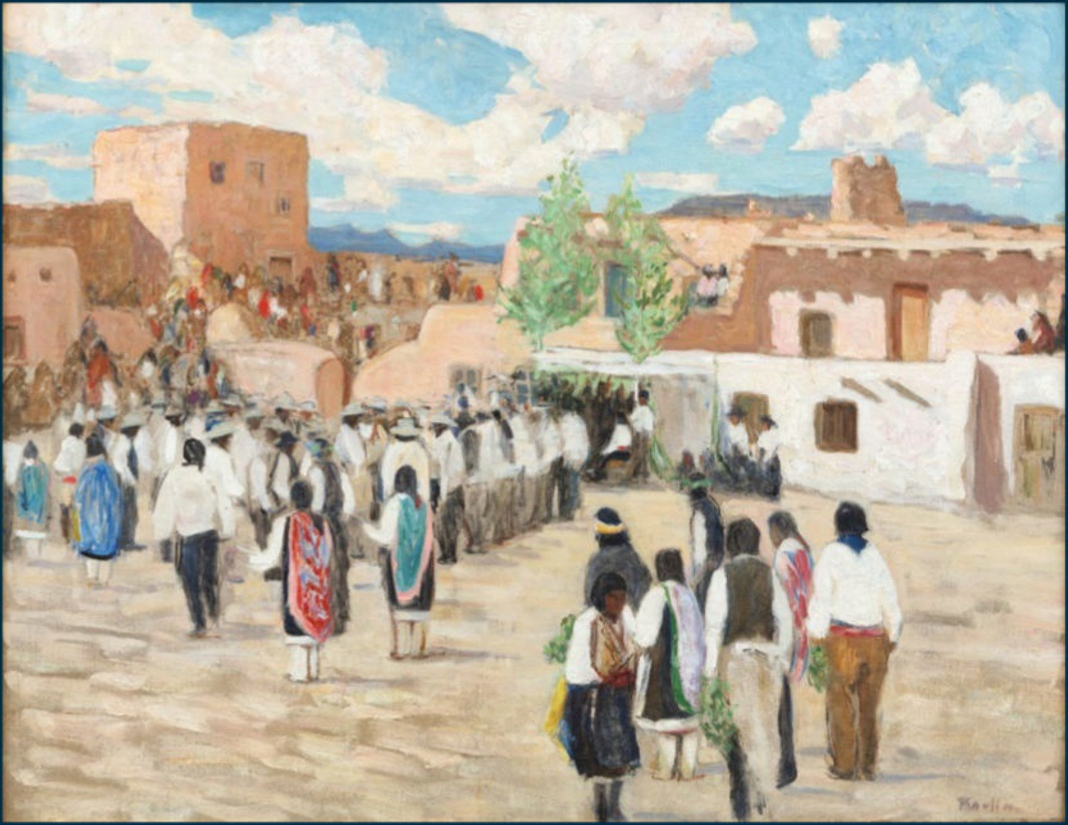
see website for gallery representation

GRACE RAVLIN

(1873–1956)



Indian Dance, Laguna Pueblo, circa 1917, oil on canvas, 28⅜ x 36 in.

An inveterate traveler who achieved renown in the early twentieth-century art worlds of both Paris and Chicago, Grace Ravlin painted works in a range of subjects and is especially renowned for her images of North Africa and New Mexico. She visited the Southwest for the first time in summer of 1916, arriving in Santa Fe, where she focused her attention on rendering dances in pueblos in Chochiti, Santo Dominga, and Laguna.

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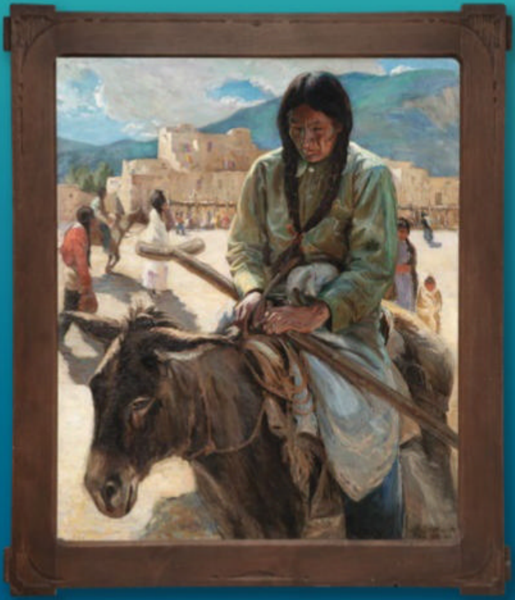
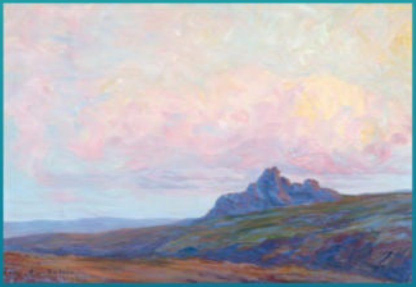
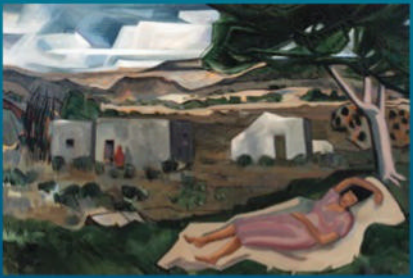


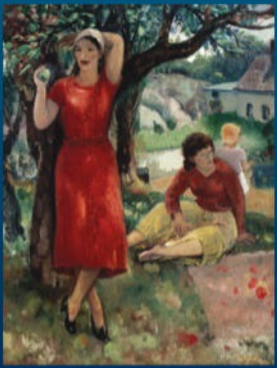
Daniel MacMorris (1893-1981) Oil on Canvas
50 x 40 Inches Inscribed *Taos N.M. 1921*



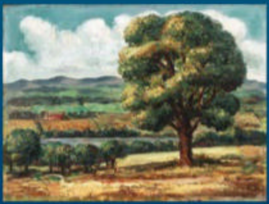
Birger Sandzen (1871-1954)



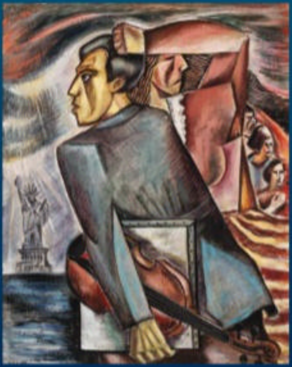
Doel Reed (1894-1985)



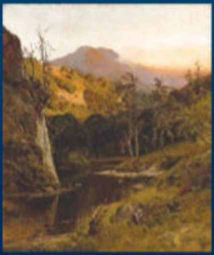
Leon Kroll (1884-1974)



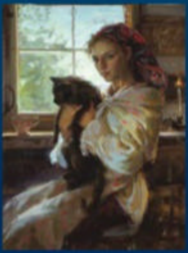
John Steuart Curry
(1897-1946)



Leon Bibel
(1913-1995)



William Keith (1839-1911)
California Mt. Tamalpais
from Lagunitas Creek



Daniel Gerhartz (Born 1965)

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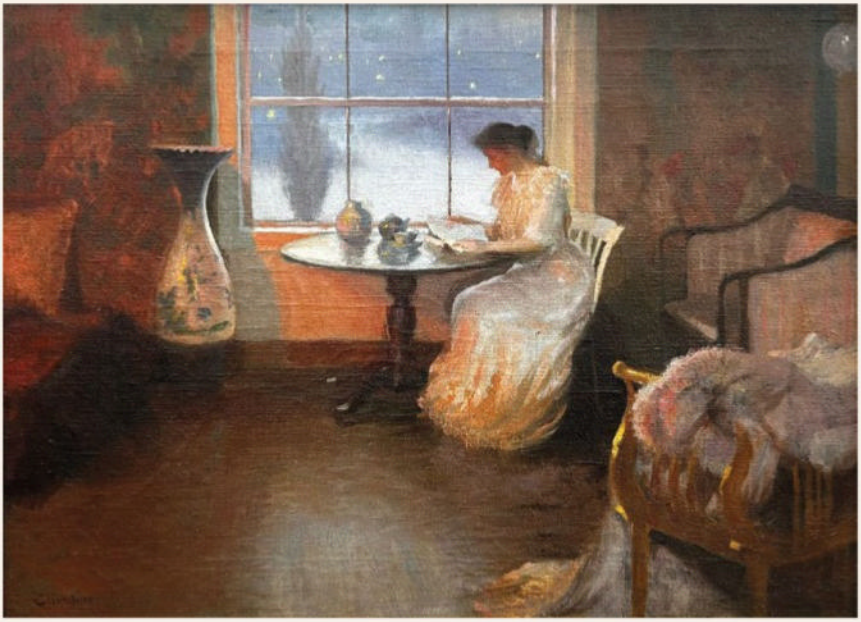

A Quiet Afternoon, circa 1900
Oil on canvas, 20 1/8 x 28 1/8 inches

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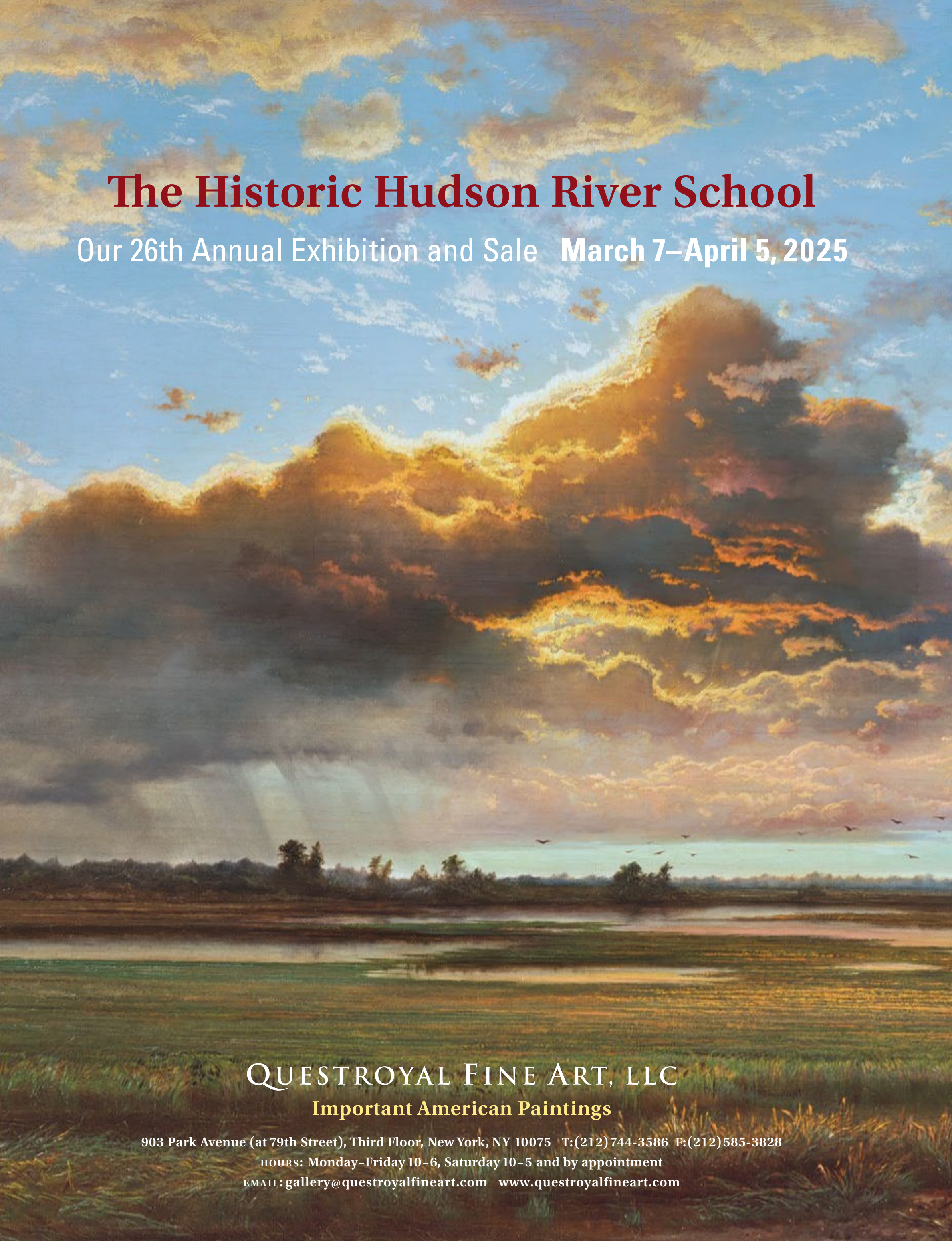

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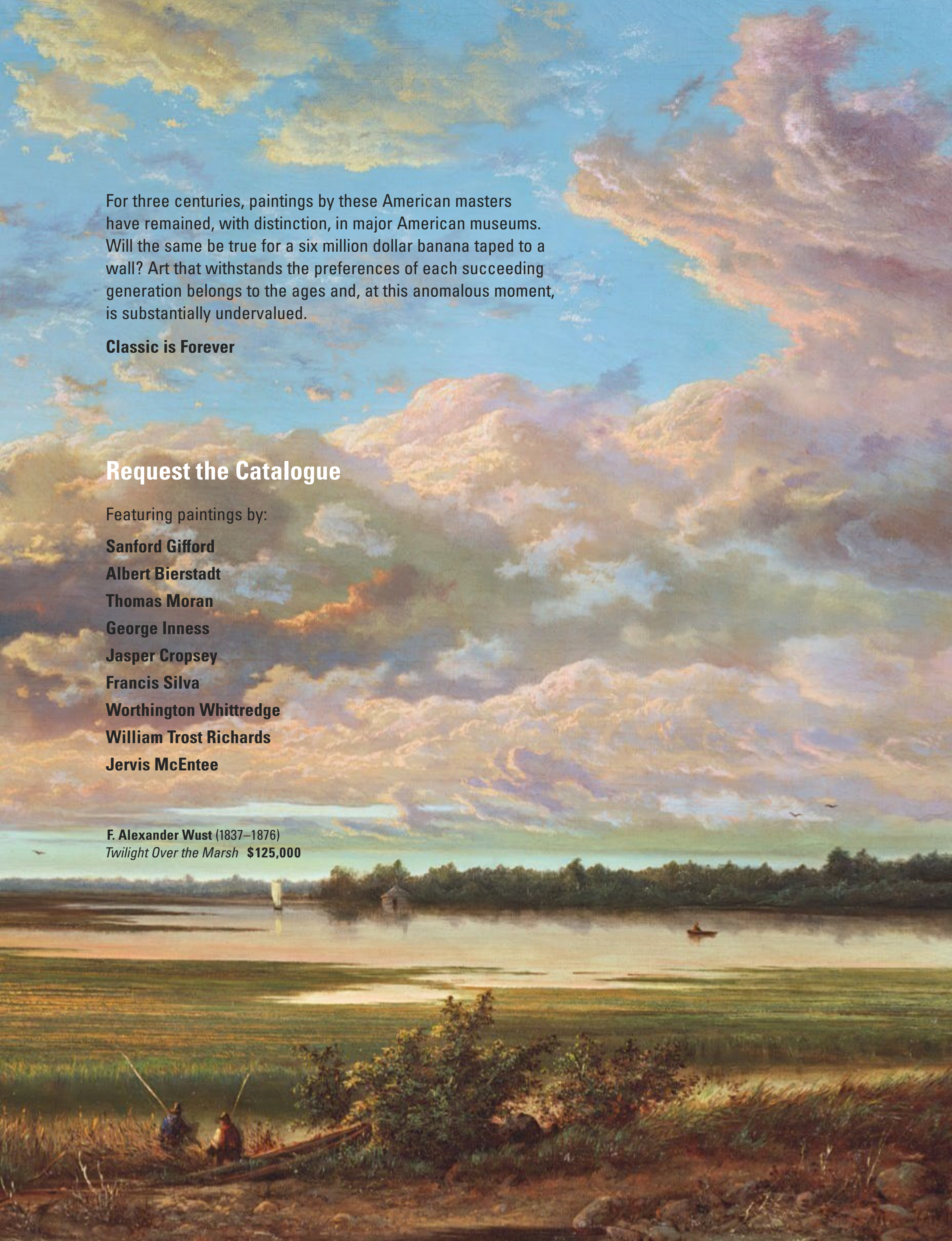

For three centuries, paintings by these American masters have remained, with distinction, in major American museums. Will the same be true for a six million dollar banana taped to a wall? Art that withstands the preferences of each succeeding generation belongs to the ages and, at this anomalous moment, is substantially undervalued.

Classic is Forever

Request the Catalogue

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Thomas Moran
George Inness
Jasper Cropsey
Francis Silva
Worthington Whittredge
William Trost Richards
Jervis McEntee

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LETTER FROM THE PUBLISHERS

A Decorative Arts Revival

Welcome to the March/April issue of *American Fine Art Magazine*! We are very excited to bring you our very special Collector's Focus on Decorative Arts & Antiques. We hear from readers across the nation that the collectibility of American decorative art and antiques is on the rise in both sales and accessibility. Premier auction houses are acquiring and bringing us more decorative pieces and we are seeing a revival of interest in collectors of all ages. Collectors and historians are resonating with and connecting to our American craftsman forefathers. Beginning on Page 46 you can further develop your knowledge base and appreciation for this quintessentially American genre.

American Fine Art Magazine is a major media sponsor of the *Philadelphia Show*, one of the top fine art and antiques shows of the year. It returns to the East Terrace of the Philadelphia Museum of Art (PMA) April 24 through April 27. I have attended the *Philadelphia Show* and the art, antiques and the grand setting make it a truly memorable experience.

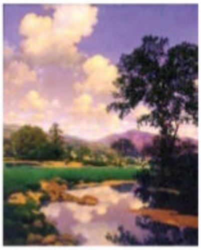
On Page 50, Alexandra Kirtley, PMA's curator of American decorative arts, discusses the museum's collection and what these historical artifacts can tell us about our past and their continued relevance today. Kirtley's knowledge of Americana is extensive and her passion for this aspect of fine art is both revelatory and contagious. If you have not been to the Philadelphia Museum of Art, it should go on your list immediately and April is a perfect time to plan your trip! Located in the birthplace our of Independence, it is amazing to be able to trace our country's history in the museum's extensive early American galleries.

This is a very full issue. Museum exhibitions, gallery shows and major auctions—and perhaps the next historic work to add to your collection—await you in the following pages. Enjoy!

Best Regards,

Wendie Martin Adolfo Castillo

Wendie Martin and Adolfo Castillo
Publishers



ON THE COVER

Maxfield Parrish (1870-1966), *June Skies (A Perfect Day)*, 1940. Oil on Panel. Courtesy of the National Museum of American Illustration. **See our coverage on Page 90.**

International Artist Publishing — *Since 1998*

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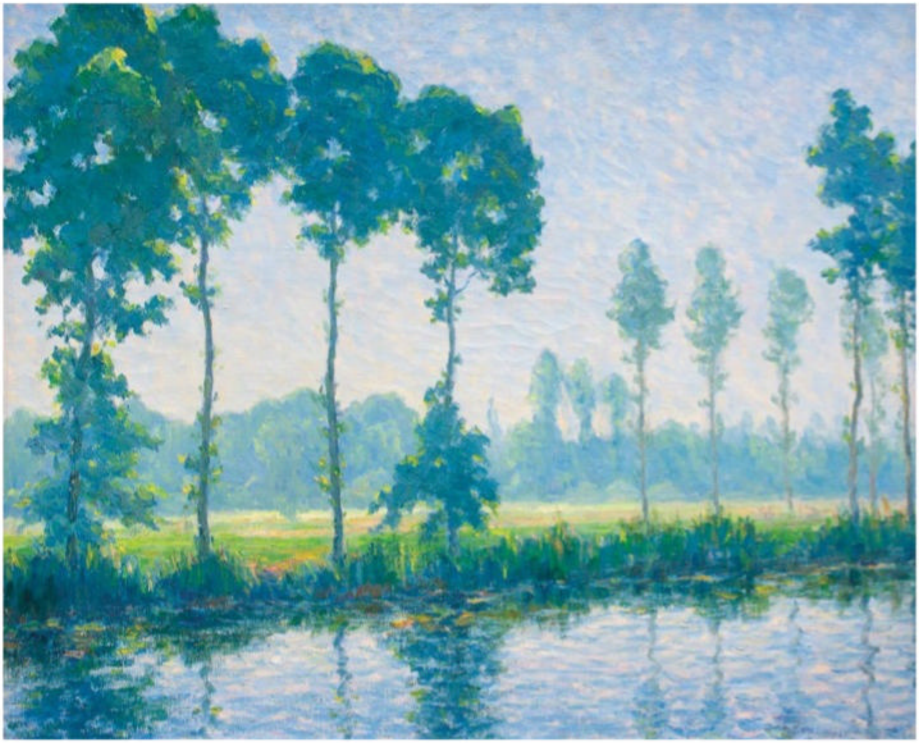
(American 1875-1961)



The Loing at Grez 1931

Oil on canvas
25 x 30 inches
Signed, dated and titled on reverse stretcher:
The Loing at Grez P vanVeen 1931

NOTE
A complete provenance accompanies this work.

EXHIBITED
Vose Galleries of Boston, Massachusetts, October 26, 1941 (noted in *Boston Herald* and *Boston Sunday Post*)
H. Wunderlich & Co.; New York, New York, November 1941 (noted in the *Pittsburgh Gazette*)
Hammer Galleries; New York: *Pieter J.L. van Veen, Selected Works 1912-1943*, April 15 – May 4, 1985. (Cover illustration of exhibition catalog)
The Frye Art Museum; Seattle: *Pieter J.L. van Veen, Selected Works 1912-1943*, June, 1985

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Making the Impossible Real

What a far-reaching issue we have for you this month! If you include the fine objects and furniture in our Collector's Focus dedicated to decorative art and antiques, the art in this issue spans 18th-century Colonial America to the 1950s (and maybe a few examples from even later). Our museum previews say it all. We've got a fascinating feature about artistic polymath Wharton Esherick; another about trailblazing modernist printmaker Blanche Lazzell; and a survey of artwork created from the onset of the Great Depression to the end of World War II.

We have two exhibitions that focus on the great artists of the Golden Age of Illustration: *Illustrators of Light: Rockwell, Wyeth and Parrish* at the Norman Rockwell Museum, and *The Ethereal Worlds of Maxfield Parrish* at Florida's Flagler Museum. Both had an impact on me. The former exhibit highlights the paintings these artists made for an advertising campaign promoting General Electric's Edison Mazda Lamps, during a time when electric light was still something of a marvel. The scenes are sweet: two sweethearts cozied up on the sofa, grandpa entertaining his young grandchildren, an old man peacefully engaged in a game of solitaire—all emphasizing the warm, inviting glow of lamplight. The Parrish solo exhibition features works from the same era, and an idyllic mood pervades these paintings as well. They tugged at my heart strings, and I felt that longing for simpler times, to step into the worlds of those canvases.

As Flagler Museum curator Campbell Mobley explained, the pieces created during this time period "reflected key ideals of the Gilded Age…the optimism, escapism, and idealism that characterized much of American life during the early-20th century. …They offered a reprieve from the complexities of modern life, emphasizing beauty, harmony and transcendence. [Parrish's] work taps into the American desire for an imagined, utopian world, where the impossible could be made real through art." Now I understood the appeal. I had felt it too.

It is our hope that *all* of the art within these pages offers you something of a reprieve from the stressors of daily life, and that you too experience, and appreciate, art's ability to transport us to another time, and another world.

Enjoy the March/April issue!

Sarah Gianelli

Sarah Gianelli
Managing Editor
sgianelli@americanartcollector.com

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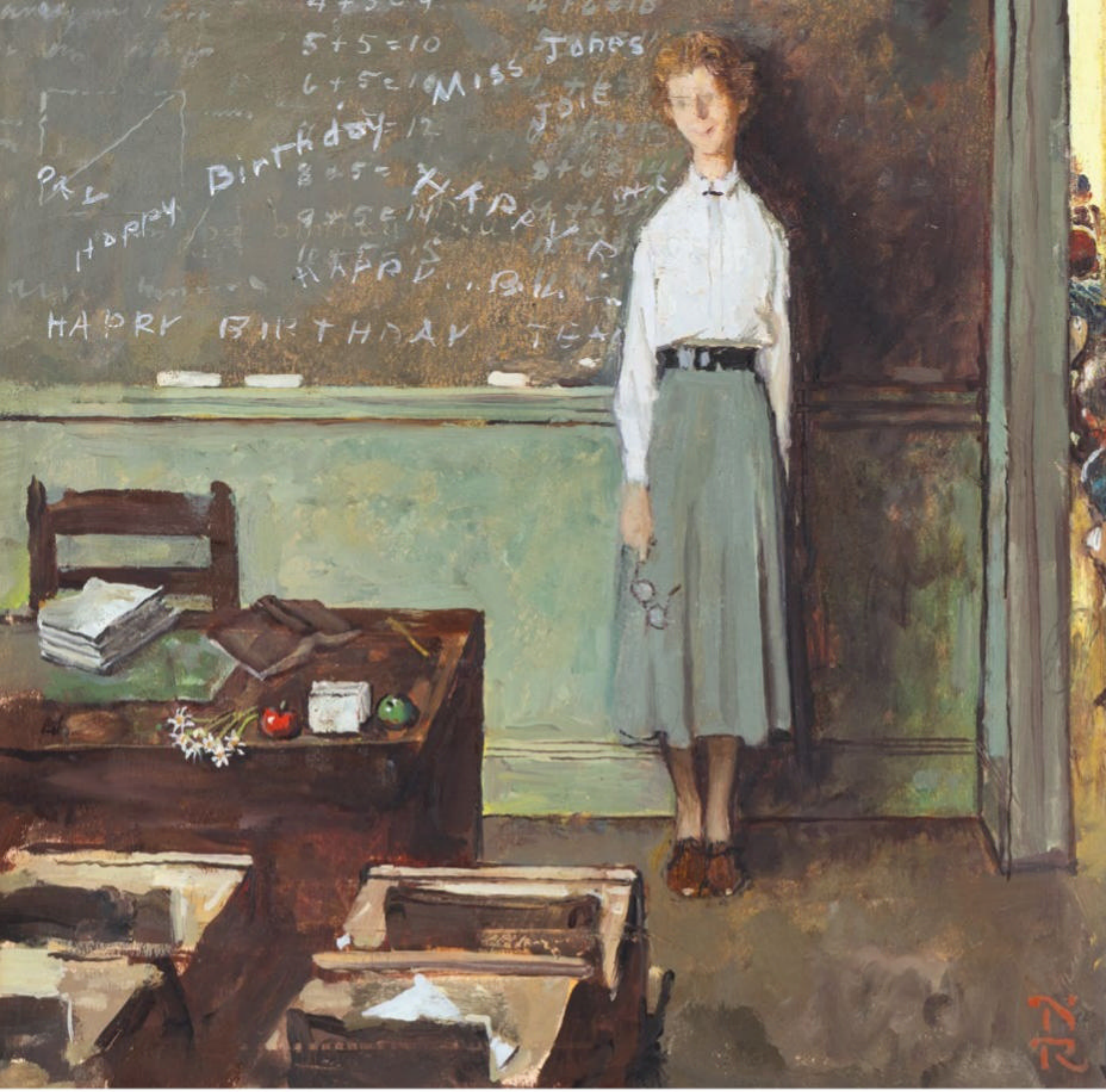

5+5=10
Jones
Miss
Happy Birthday
HAPPY BIRTHDAY

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In This Issue

MARCH/APRIL 2025

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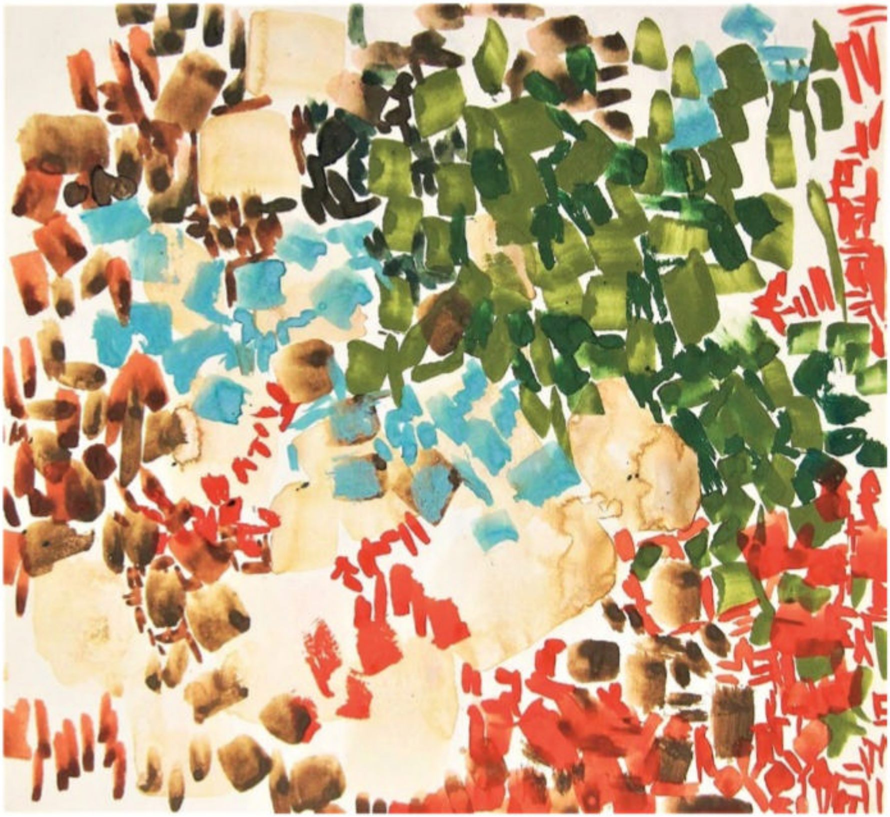
LYNNE DREXLER

(American, 1928-1999)



Untitled, gouache on paper, 1959, 8.5 x 7.5 inches. Provenance: Lynne Drexler Estate

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IN THIS ISSUE

MARCH/APRIL 2025

GALLERY SHOWS

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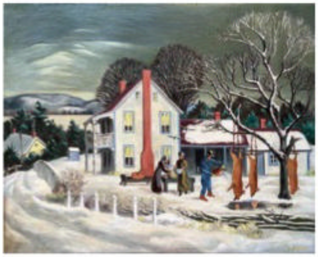

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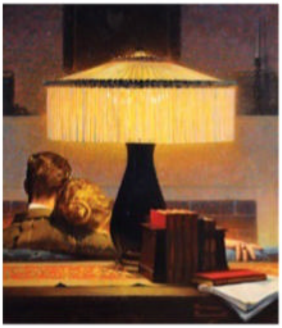

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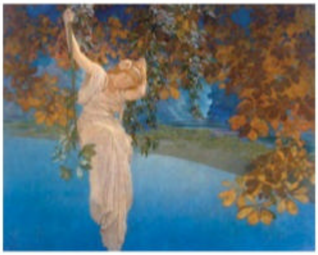

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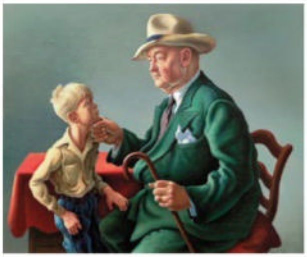

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African American Art

April 3

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Charles Searles, *Dancer #1*, oil on canvas, 1974. From the collection of Susan & Barkley Hendricks, New London, CT. Estimate $35,000 to $50,000.

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ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

ONGOING

The Great Search: Art in a Time of Change, 1928–1945 (Part Two)

THE WESTMORELAND MUSEUM OF AMERICAN ART • GREENSBURG, PA

The Great Search is a survey of the period between the Depression and the end of World War II, highlighting the splintered nature of American Modernism.

www.thewestmoreland.org

ONGOING

Tennessee Harvest: 1870s-1920s

FRIST ART MUSEUM • NASHVILLE, TN

Part of a companion exhibition, this show features 16 works by 19th- and early 20th-century Tennessee painters who explored food and cultural identity through art.

www.fristartmuseum.org

ONGOING

The Crafted World of Wharton Esherick

CHAZEN MUSEUM OF ART, UNIVERSITY OF WISCONSIN–MADISON • MADISON, WI

Th exhibition celebrates the legacy of Wharton Esherick, the father of the studio furniture movement, with nearly 70 objects that offer a comprehensive look at his expansive repertoire.

www.chazen.wisc.edu

ONGOING

The Life and Art of Tokio Ueyama

DENVER AT MUSEUM • DENVER, CO

This exhibition features more than 40 paintings, exploring Ueyama's life and his crucial role as an artist and educator at the Granada Relocation Center.

www.denverartmuseum.org

ONGOING

Pictures of Belonging: Miki Hayakawa, Hisako Hibi, and Miné Okubo

SMITHSONIAN AMERICAN ART MUSEUM • WASHINGTON, D.C.

The Smithsonian showcases the work of three Japanese-American women artists whose careers were derailed by racial persecution during World War II.

americanart.si.edu

ONGOING

Illustrators of Light: Rockwell, Wyeth and Parrish from the Edison Mazda Collection

NORMAN ROCKWELL MUSEUM • STOCKBRIDGE, MA

Edison Mazda Lamps are celebrated through 16 original artworks exalting the warmth and impact of incandescent light.

www.nrm.org

ONGOING

Witnessing Humanity: The Art of John Wilson

MUSEUM OF FINE ARTS BOSTON • BOSTON, MA

This large exhibition for Wilson blends culture and politics into works as varied as lithography and paintings, to sculpture and book illustrations.

www.mfa.org

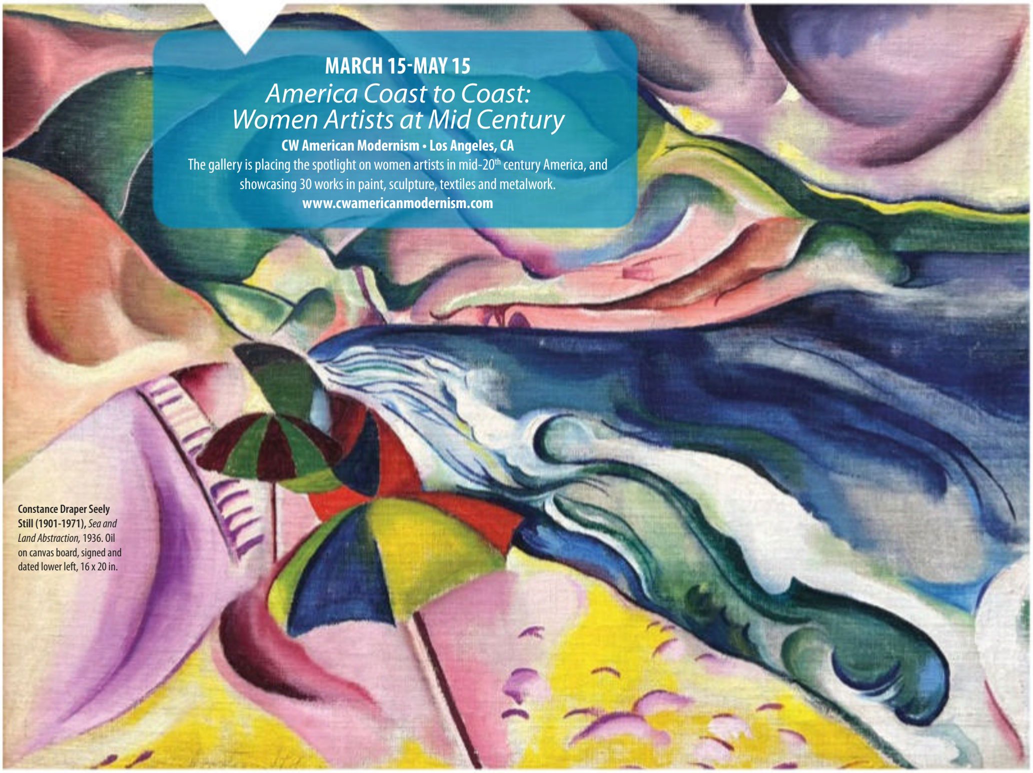
ONGOING

Common Ground: Early 20th-Century Artist Communities in Southern California

UC IRVINE JACK AND SHANAZ LANGSON INSTITUTE AND MUSEUM OF CALIFORNIA ART • IRVINE, CA

This examines artistic communities in Laguna Beach, La Jolla and Los Angeles in the early 20th century and their influence on California plein air painting.

www.imca.uci.edu/



MARCH 15-MAY 15

America Coast to Coast: Women Artists at Mid Century

CW American Modernism • Los Angeles, CA

The gallery is placing the spotlight on women artists in mid-20th century America, and showcasing 30 works in paint, sculpture, textiles and metalwork.

www.cwamericanmodernism.com

Constance Draper Seely Still (1901-1971), *Sea and Land Abstraction,* 1936. Oil on canvas board, signed and dated lower left, 16 x 20 in.

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John Quincy Adams Ward (1830-1910), *The Indian Hunter,* 1860. Bronze, dark brown patina, 16⅛ x 15⅛ x 9¾ in., signed on base 'JQA. WARD / 1860.' Inscribed on base 'CAST BY THE HENRY BONNARD BRONZE CO. / NEW YORK 1894.'

APRIL 24-27

The Philadelphia Show

Philadelphia Museum of Art • Philadelphia, PA

Now in its 63rd year, the *Philadelphia Show* features more than 40 dealers from around the country, offering fresh-to-market works across centuries of artwork, antiques and design.

www.thephiladelphiashow.com

AUCTIONS AT A GLANCE

MARCH 12-13

Prints, Multiples and Works on Paper

Santa Fe Art Auction • Santa Fe, NM
www.santafeartauction.com

APRIL 4

American Art Within Reach

Heritage Auctions • Dallas, TX
www.ha.com

APRIL 11-12

Scottsdale Art Auction

Scottsdale Art Auction • Scottsdale, AZ
www.scottsdaleartauction.com

ONGOING

Richard Avedon: Among Creatives

PHOENIX ART MUSEUM • PHOENIX, AZ

Featuring over 50 Avedon works, this exhibition spans large-scale photographic portraits, as well as examples of Avedon's early work as a fashion photographer for *Harper's Bazaar* magazine.

www.phxart.org

MARCH 9-MAY 26

Tamara de Lempicka

THE MUSEUM OF FINE ARTS, HOUSTON • HOUSTON, TX

This is the first U.S. retrospective devoted to Lempicka, highlighting the decisive years from 1922 to 1949 in over 100 works, featuring her celebrated portraits.

www.mfah.org

THROUGH MARCH 15

Juanita Guccione: A Divine Gamble

LINCOLN GLENN • NEW YORK, NY

A grouping of 18 paintings that comprise *A Divine Gamble*, largely produced in the 1940s, focus on figures, architecture and arrangement of objects in Guccione's surrealist style.

www.lincolnglenn.com

MARCH 21-23

The Charleston Show

CHARLESTON FESTIVAL HALL • CHARLESTON, SC

Offerings from 30 internationally recognized exhibitors showcase fine traditional and contemporary paintings, works on paper and sculpture, antiques, furniture and so much more.

www.thecharlestonshow.com

THROUGH APRIL 13

The Work of Art: The Federal Art Project, 1935-1943

SAINT LOUIS ART MUSEUM • ST. LOUIS, MO

Comprised of 58 objects, the exhibition presents artists from historically marginalized groups, stemming from the museum collection.

www.slam.org

THROUGH APRIL 20

The Ethereal Worlds of Maxfield Parrish

HENRY MORRISON FLAGLER MUSEUM • PALM BEACH, FL

This exhibit features 25 original artworks and explores Parrish's ability to create dreamlike worlds that exist somewhere between fantasy and reality.

www.flaglermuseum.us

APRIL 26-27

Mid Atlantic Antique & Garden Festival

AIX LA CHAPELLE FARM • POOLESVILLE, MD

Festival attendees will experience a charming setting where they can browse around 60 dealers presenting furniture, fine art, Americana, folk art and garden décor.

www.midatlanticantiquesfestival.com

THROUGH APRIL 27

Blanche Lazzell: Becoming an American Modernist

BRUCE MUSEUM • GREENWICH, CT

Lazzell's ground-breaking work and life are the subject of the artist's first solo exhibition in nearly two decades, featuring more than 60 paintings, prints and other works on paper.

www.brucemuseum.org

MAY 7-10

Initiatives in Arts and Culture: 29th Annual American Art Conference

HERITAGE AUCTIONS • NEW YORK, NY

This year's *American Art Conference* is titled *Crafting the Dream*, and is organized around the relationship(s) between "the dream" and art-making.

www.artinitiatives.com

THROUGH MAY 25

Andrew Wyeth at Kuerner Farm: The Eye of the Earth

REYNOLDA HOUSE • WINSTON-SALEM, NC

Having spent seven decades painting a particular farm, this exhibition tells the story of the connection between artist and place—one of the most enduring connections in American art.

www.reynolda.org

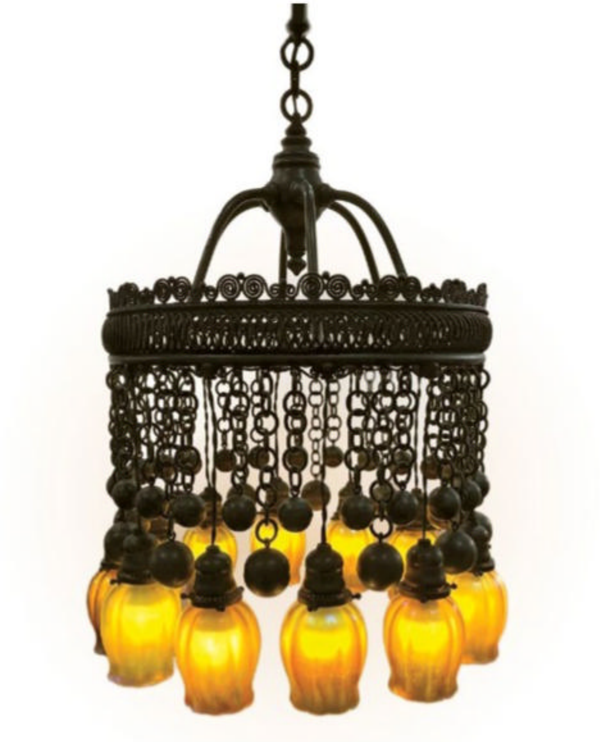
In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, **Chelsea Koressel**, at **ckoressel@americanfineartmagazine.com**, to find out how your event can be included.

Roberto ✦ Freitas

American Antiques and Decorative Arts

RARE AND IMPORTANT
TIFFANY STUDIOS TWELVE-LIGHT MOORISH CHANDELIER

New York, circa 1905
Bronze with favrile glass shades



This exceptional example once lit up the interior of the Babcock Mansion in Pittsburgh's Shadysides neighborhood, then the home of Edward Vose Babcock (1864-1948) who served as Pittsburgh's mayor from 1918-1922.

Approximate dimensions overall: 30" high x 20" diameter.

107 Water Street • Stonington • Connecticut 06378
(at the historic James Merrill House)
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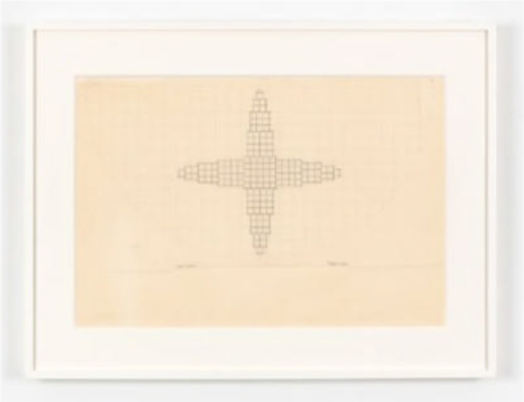
www.RobertoFreitas.com

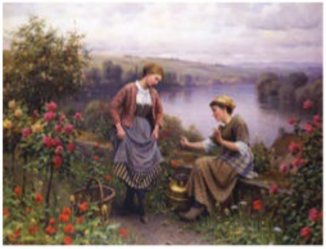
ART MARKET UPDATES

Medford and Loraine Johnston Collection

Currently on view at the High Museum of Art in Atlanta, Georgia, *Thinking Eye, Seeing Mind: The Medford and Loraine Johnston Collection*, features the phenomenal collection of Georgia State University professor Medford Johnston and his wife and collaborator Loraine. A promised gift to the museum, the collection focuses on 1960s abstraction and includes such artists as Sol LeWitt, Brice Marden, Elizabeth Murray, Martin Puryear, Ed Ruscha, Al Taylor, Anne Truitt and Stanley Whitney, among others. The exhibition will remain on view through May 25.



Sol LeWitt (1928-2007), *Drawing for a Structure*, 1980. Pencil, pen and ink on tracing paper The Johnston Collection. © 2024 The LeWitt Estate/Artists Rights Society (ARS), New York. Courtesy of Paula Cooper Gallery, New York. Photo by Steven Probert.



Daniel Ridgway Knight (1839-1924), *Leçon de Danse*, ca. 1915. Oil on canvas, 35 ½ x 46 in., signed: 'LL', inscribed: 'Paris'. Catalog DF1010.

Rehs Galleries launches Ridgway Knight Catalog

Rehs Galleries recently announced the launch of the "Daniel Ridgway Knight Online Catalogue Raisonné," a comprehensive and continuously updated digital resource dedicated to the life and works of the celebrated 19th-century American artist known for his idyllic scenes of rural life in France. This scholarly project is being led by Howard L. Rehs, art historian and owner of Rehs Galleries. The Daniel Ridgway Knight Online Catalogue Raisonné will serve as the definitive reference for scholars, collectors and institutions, providing researched documentation of Knight's extensive body of work. "The online format of this catalog allows for ongoing research and the incorporation of newly discovered works," says Rehs. "We invite collectors and institutions worldwide to contribute their findings and help expand the understanding of Knight's legacy." The digital catalog can be found at www.ridgwayknight.org.

IAC Arts & Crafts Conference

Initiatives in Arts & Culture's 27th annual *Arts & Crafts Conference* is set for September 17 to 21 in Central New York, an underappreciated hub of both historic and contemporary art and architecture. In the context of "Arts & Crafts," the region is perhaps best known for Gustav Stickley, furniture designer and entrepreneur, as well as Adelaide Alsop Robineau, ceramicist and publisher of the important journal Keramic. Both were based in Syracuse, New York, from 1901 to 1905, as was Irene Sargent, editor of Stickley's publication, *The Craftsman*. The conference will focus on these key individuals with a variety of educational events taking place throughout the five days, including talks by local experts, preservationists, historians, curators and academics. For more information on the conference and to register, visit www.artinitiatives.com/2025-arts-crafts-conference-central-new-york.

Bell from St. John's Church, Richmond, Virginia, 18th century. 14 x 10½ in. Gift of Mrs. Charles Benjamin Bryant. Courtesy the Virginia Museum of History & Culture.

Give Me Liberty

The Virginia Museum of History & Culture will spearhead the United States' 250th anniversary commemoration with the exhibition *Give Me Liberty: Virginia & the Forging of a Nation*, which delves into Virginia's important role in the American Revolution. Divided into five sections—

Leland Little

Fine Art Auction
Wednesday, March 12, 10:00AM

Featured Lot:
Jonathan Green
(American, b. 1955),
The Wedding,
Oil on Masonite, 1988

LelandLittle.com • 919-644-1243 • Hillsborough, NC

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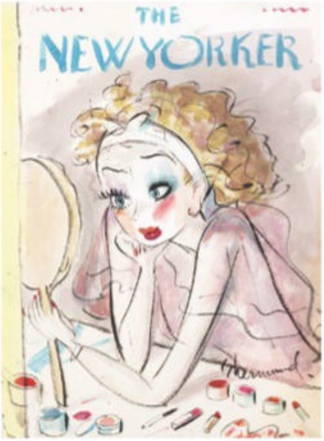
Protest to Action, Words to Action, Liberty in Action, Virginia in Action and A Call to Action: Our Living American Revolution of Ideas—the exhibition features a diverse array of significant artifacts, including key Revolutionary War documents such as Dunmore's Proclamation, November 7, 1775, likely printed by Alexander Cameron and Donald McDonald aboard the HMS Otter, and Virginia's Declaration of Rights. Also on view will be symbolic objects like "The Belt that Would Not Burn," the "Liberty to Slaves" frock and iconic reproductions of Thomas Jefferson's writing desk and the House of Burgesses speaker's chair. The exhibition opens March 22 and will be on view until January 4, 2026.

The Life and Art of Barbara Shermund

"Barbara Shermund (1899-1978) is an unheralded early master of gag cartooning, whose career spanned the heyday of American magazines from the 1920s to 1960s. Her sharp wit and loose style boldly tapped the zeitgeist of first-wave feminism with vivid characters that were alive and astute," notes the Brandywine Museum of Art in Chadds Ford, Pennsylvania. On view through June 1, the museum presents *Tell Me a Story Where the Bad Girl Wins: The Life and Art of Barbara Shermund*, celebrating the clever and insightful illustrator through photographs, letters, original art and books.



Barbara Shermund (1899-1978), Original cover art for *The New Yorker*, March 18, 1939. Watercolor and gouache on paper, 12 x 8⅞ in. International Museum of Cartoon Art Collection and Records, The Ohio State University Billy Ireland Cartoon Library & Museum.

PEOPLE & PLACES

Liz Goodridge

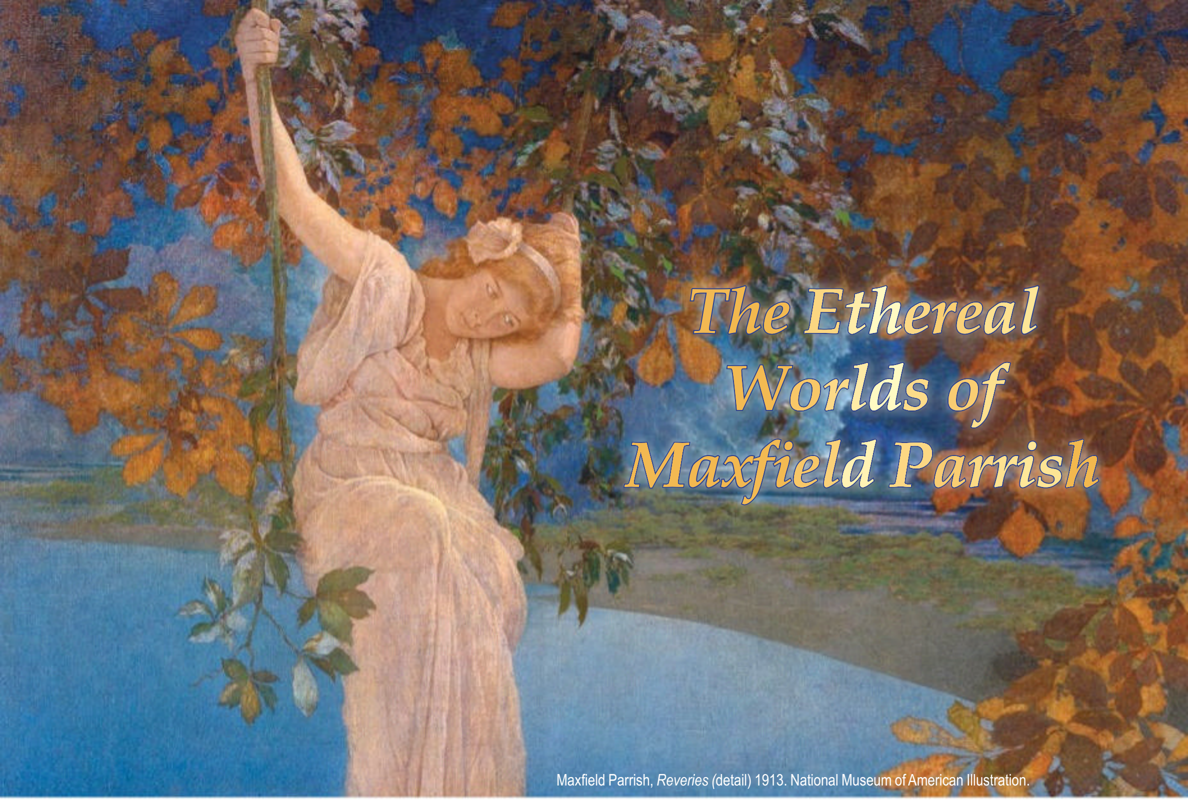
Heritage Auctions has announced that Liz Goodridge, a specialist in 19th- and early-20th-century American art, recently joined the auction house as its West Coast-based vice president and director of American art. Goodridge builds on 15 years of experience in both the primary and secondary American art markets and will work closely with Heritage's New York-based senior vice president of American art, Aviva Lehmann, as well as the rest of the fine art team.

Ryan Merkel

The National Gallery of Art recently hired Ryan Merkel as the museum's new principal gifts officer. In this role, Merkel will work with the chief development officer and members of the development team to identify and cultivate major philanthropic gifts from individuals in the private sector in support of the nation's preeminent art museum. Merkel will also work to expand the National Gallery's donor base to support its renowned exhibitions, programming and strategic initiatives.

Andaleeb Badiee Banta

In addition, Andaleeb Badiee Banta joins the National Gallery of Art as the new Andrew W. Mellon Senior Curator of Prints and Drawings. Banta will lead the department of prints and drawings, which is responsible for the care, study, display and expansion of the National Gallery's collection of some 120,000 works on paper.



The Ethereal Worlds of Maxfield Parrish

Maxfield Parrish, *Reveries* (detail) 1913. National Museum of American Illustration.

2025 Winter Exhibition on view January 21 - May 25

Free with Museum Admission

The Winter Exhibition features original works of art by Maxfield Parrish from the National Museum of American Illustration. The artwork shows his genius for evoking a dreamlike world between reality and reverie. Parrish's work is often associated with the Golden Age of Illustration and falls both within the realms of Romanticism and Fantasy, with some influence from the Aesthetic Movement. His mastery of ethereal colors, especially the famous "Parrish Blue," were essential in conveying his dreamlike vision.

HENRY MORRISON
FLAGLER MUSEUM
PALM BEACH, FLORIDA ™

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RECENT ARRIVALS

INSIGHTS INTO HISTORIC AMERICAN ARTWORK NEWLY AVAILABLE
FROM GALLERIES AND DEALERS AROUND THE COUNTRY

JOHN WHORF (1903-1959)

The Brooklyn Bridge, Evening

John Whorf is best known for his watercolors, and painting a wide variety of subject matter from landscapes, seascapes and cityscapes, to scenes of country life, as well as figurative works. He was recognized as a skillful colorist whose expressive brushwork imbued his work with emotion. Although based in Boston and Cape Cod, Massachusetts, where he joined the Provincetown art community, Whorf had frequent exhibitions at Milch Galleries in New York beginning in the 1930's when he exhibited iconic New York subjects. *Brooklyn Bridge, Evening*, dated (19)52, depicts a full moon in winter, flooding the whole composition with a canopy of shimmering blue light.

Thomas Colville Fine Art

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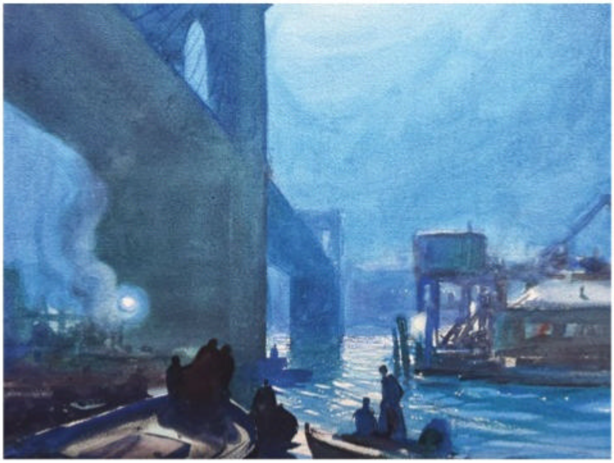
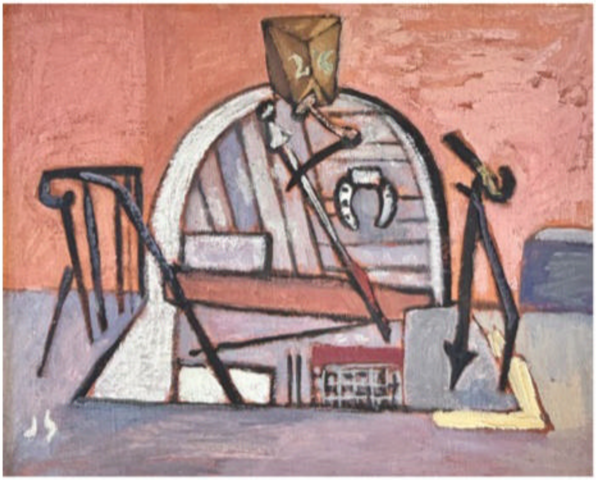


John Whorf (1903-1959), *The Brooklyn Bridge, Evening*, 1952. Watercolor on laid paper, 16½ x 21¾ in., signed and dated upper right: '(19)52'. Available at Thomas Colville Fine Art, Guilford, CT.



Joseph Solman (1909-2008), *Cellar with Horseshoe*, ca. 1938. Oil on canvas, 16 x 20 in., signed lower left. Available at Helicline Fine Art, New York, NY.

JOSEPH SOLMAN (1909-2008)

Cellar with Horseshoe

Brought to America from Russia as a child in 1912, Solman was a prodigious draftsman and knew, in his earliest teens, that he would be an artist. In 1929, Solman saw the inaugural show at the Museum of Modern Art featuring Seurat, Gauguin, Van Gogh and Cezanne, and it changed his life and art. Solman was, with Mark Rothko, the unofficial co-leader of The Ten, a group of expressionist painters who exhibited as the "Whitney Dissenters" at the Mercury Galleries in New York in 1938. In 1964, The New York Times, discussing his well-known subway gouaches, called him a "Pari-Mutuel Picasso." In 1985, on the occasion of a 50-year retrospective, *The Washington Post* wrote: "It appears to have dawned, at last, on many collectors that this is art that has already stood the acid test of time."

Helicline Fine Art

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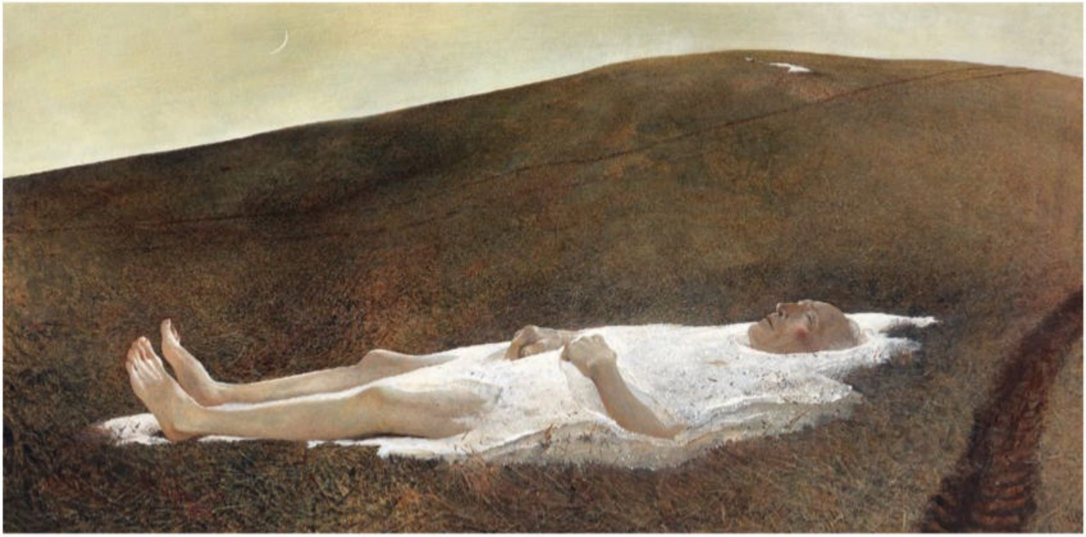
ANDREW WYETH AT KUERNER FARM



THE EYE OF THE EARTH

FEBRUARY 15–MAY 25, 2025

REYNOLDA
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reynolda.org/wyeth

National Sponsor WELLS FARGO

Presenting Sponsors CATHLEEN & RAY MCKINNEY EXHIBITION FUND
REYNOLDS

Andrew Wyeth at Kuerner Farm: The Eye of the Earth is co-organized by Brandywine Museum of Art and Reynolda House Museum of American Art
Image: Andrew Wyeth (1917 – 2009), *Spring*, 1978, egg tempera. Brandywine Museum of Art. Gift of George A. Weymouth and his son in memory of Mr. and Mrs. George T. Weymouth, 1987. © 2025 Wyeth Foundation for American Art/Artists Rights Society (ARS), New York

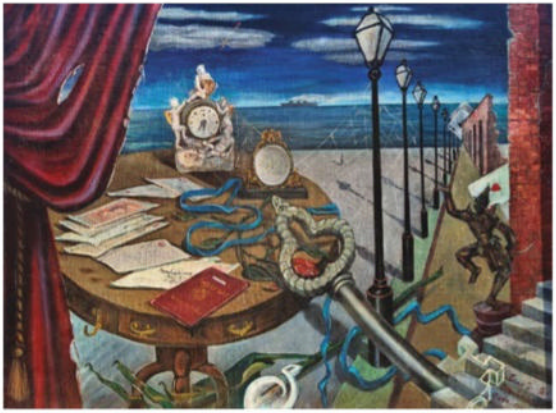
RECENT ARRIVALS

INSIGHTS INTO HISTORIC AMERICAN ARTWORK NEWLY AVAILABLE FROM GALLERIES AND DEALERS AROUND THE COUNTRY

JUANITA GUCCIONE (1904-1999)

Passport

Passport, circa 1949, is part of *Juanita Guccione: A Divine Gamble*, an exhibition on view at Lincoln Glenn Gallery through March 15. The exhibition focuses on Guccione's surrealist works primarily from the 1940s, and is her first solo exhibition in New York City since 1975. Many characteristics of Juanita Guccione's life and actions she took were tremendous gambles. She was openly bisexual, lived amongst a nomadic tribe in Algeria in the 1930s, created Surrealist art which was avant-garde at the time, and chose a career as an artist at a time when women artists were not easily accepted into the market or canons of art history. Guccione's output defied categorization, spanning Surrealism, Cubism, Social Realism, and Abstraction. Her focus on women as subjects, away from the male gaze, sets her apart from many artists in the Surrealist genre.



Juanita Guccione (1904-1999), *Passport*, ca 1949. Oil on canvas, 30¼ x 40 in., signed lower right. Available at Lincoln Glenn, New York, NY.

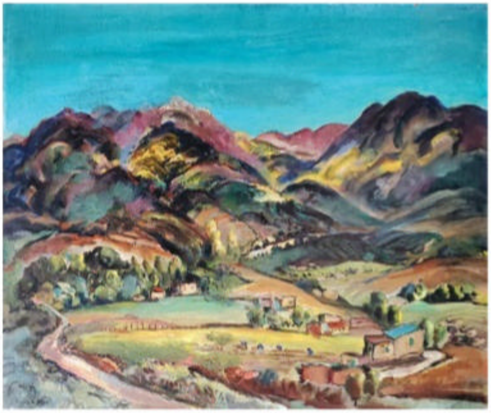
Lincoln Glenn

542 West 24th Street • New York, New York 10011 • (646) 764-9065
gallery@lincolnglenn.com • www.lincolnglenn.com

MARION HUSE (1896-1967)

New Mexico Landscape

Marion Huse's career as an artist spans several decades and multiple art movements, from the regionalism and American scene painting of the 1930s, to her expressionistic style of the 1950s. She was deeply involved in the Works Progress Administration, the founder of an art school, and a pioneering innovator of serigraphy. She attended the New School of Design, the Carnegie Institute of Art and Technology and, like many New England artists, Huse studied at the Cape Cod School of Art in Provincetown, Massachusetts, under Charles Hawthorne. She also joined the National Serigraph Society of New York which afforded her many opportunities to exhibit her screenprints. In the early 1930s, Huse acquired a summer studio in Pownal, Vermont and became a member of the Southern Vermont Artists Association. Having direct exposure to European Modernism and the School of Paris influenced Huse's artistic style and approach to painting, as became interested in Cubism and the post-war art movements emanating out of New York. Huse's paintings became more abstract and expressive throughout the 1950s and '60s.



Marion Huse (1896-1967), *New Mexico Landscape*, ca. 1950. Oil on wood panel, 20 x 24 in. Available at J. Kenneth Fine Art, Shelburne, VT.

J. Kenneth Fine Art

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WHAT WE'RE HEARING FROM GALLERIES AND AUCTION HOUSES ACROSS THE COUNTRY.

ANDREW SCHOELKOPF
Owner
ALANA RICCA
Managing Director

Schoelkopf Gallery

The market is in generally strong shape, though there are always shifts between different categories. Some segments are thriving, while others are experiencing weaker performance. This ebb and flow is to be expected in times of significant cultural and market change. We're fortunate to be advising a private collection that is selling notable works, in collaboration with Christie's. The *American Sublime* auction held in late January saw nearly all works sell. This was the first major auction or private sale for 19th-century American art in quite some time, and the results were particularly revealing. While prices are somewhat lower than they were in previous years, we identified a market floor around 2018 or 2019, and we're now seeing a recovery from that low point. In our gallery, most of the buyers of 19th-century works are new clients, many of whom are drawn to the category for both its value proposition and the aesthetic quality of works that are becoming increasingly available.

American modernism is performing particularly well, especially as it continues to expand in the international market. More United States buyers are starting to realize the significant imbalance between abstract expressionism, post-war and contemporary works compared to American art created before 1950. This trend has been gaining momentum for nearly a decade, and we expect it to continue, particularly at the high end of the market.

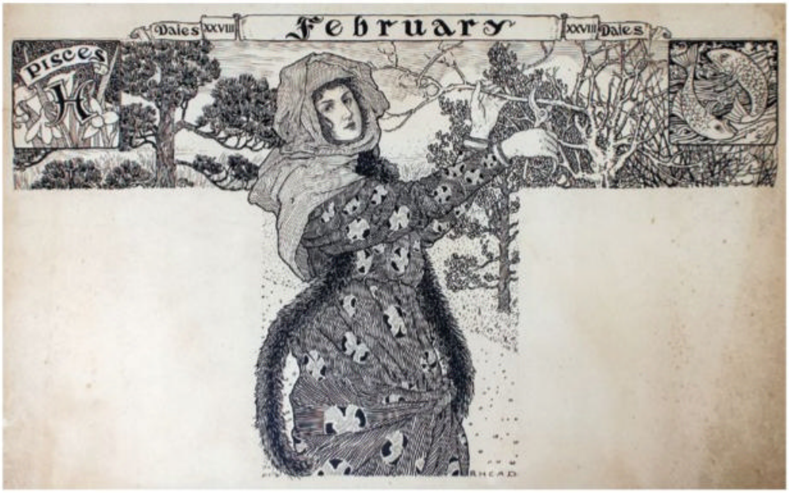
Schoelkopf Gallery owner, Andrew Schoelkopf and managing director, Alana Ricca pose together inside the gallery.

Through our research program, led by our director of research Erin Cecil and Kelsey Gallagher (with the support of our summer interns), we identify artists whose scholarship and market value don't yet align with their contemporary peers. We then invest in both research and acquisitions to raise awareness about these artists. Some of our recent 'target artists' include: Felrath Hines, an important African American artist who worked with the Spiral Group in the 1960s. Virginia Berresford, a marvelous modernist whose works we recently featured at the *Art Dealers Association of America Art Show* on Women of modernism; and Henrietta Shore, a key figure in California modernism. We're preparing another exhibition of Hines' works from the 1960s, and although we were only able to find eight pieces by Berresford, we sold out her work during the fair.

SCHOELKOPF GALLERY
390 Broadway, 3rd Floor, New York, NY
10013, www.schoelkopfgallery.com

LOUIS RHEAD

CROCKER ART MUSEUM

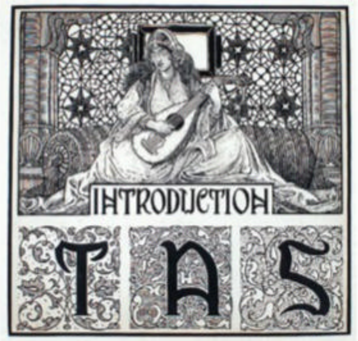


Louis Rhead (1857-1926), *Untitled (Art Nouveau Maiden)*, 1890-1900. Ink on paper, 11½ x 18½ in. Crocker Art Museum, 2024.128.2.

Donated to the Crocker Art Museum by the family of late art collector Marc Kopman, comes two rare drawings by the prolific illustrator Louis Rhead (1857-1926). The artist was born in England and trained in Paris, before accepting a position as art director for the United States publishing firm, D. Appleton in New York City, at only 24 years old.

"The Rhead drawings donated include *The Arabian Nights*, the frontispiece from the 1916 *Harper & Brothers* published edition of the text, which depicts the iconic Scheherazade," explains museum representatives. "The other work, *Untitled (Art Nouveau Maiden)*, 1890 to 1900, was likely created for *Harper's* or *Century Magazine*."

The Smithsonian American Art Museum shares, "In the 1890s, Rhead designed nearly one hundred posters. His first posters were done in England for *Cassell's Magazine* and the *Weekly Dispatch*, and also for Phitesi boots. In the United States he created posters for a variety of magazines, including *The Century, St. Nicholas, Harper's, The Bookman* and *Scribner's.* He also produced large one-and two-sheet posters for the *New York Sun* and the *New York Journal*, and commercial posters for the printing firm Louis Prang and Company, as well as for products such as Lundborg perfumes, Pearline washing powders and Packer's soap."



Louis Rhead (1857-1926), *The Arabian Nights*, 1916. India ink on paper, 6½ x 6½ in. Crocker Art Museum, 2024.128.1.

The museum continues to note that Rhead's posters were widely acclaimed; solo exhibitions of his work were presented in London in 1896 and in Paris at the Salon des Cent in 1897. After 1900, Rhead created illustrations for literary works and wrote several books on fishing. He was even known for writing children's books.

Both of these significant drawings will contribute to the Crocker Museum's vibrant collection and be enjoyed by their local patrons and visiting tourists alike. ■

WE ASK LEADING MUSEUM CURATORS ABOUT WHAT'S GOING ON IN THEIR WORLD

MM
MATTATUCK
MUSEUM
ARTS & HISTORY
CENTER
MM

KEFFIE FELDMAN, PHD
Chief Curator
MATTATUCK MUSEUM
144 West Main Street, Waterbury, CT 06702, www.mattmuseum.org

What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?
I am particularly excited for the opening of my upcoming show at the Mattatuck Museum, *Modern Women: Georgia O'Keeffe and Kay Sage*, from February 23 to June 8, 2025. This is the first time that these pioneering female artists will be considered together, and the exhibition offers insight into the different ways they responded to the political, cultural and art historical developments of the 20th century. I am excited to see how the public responds to this artistic pairing, and my hope is that this exhibition further increases appreciation for the strength of vision and pure grit that it took to succeed as a female artist in the early 20th century.

What are you reading?
The Age of Light by Whitney Scharer is a fantastic, fictionalized life of Lee Miller that focuses on her years with Man Ray. I am also reading *The Four Winds* by Kirstin Hannah. Set during the Great Depression and The Dust Bowl, this work of fiction provides a visceral context for the work of, for example, Walker Evans and WPA artists. I am excited to dig into *Monsters: A Fan's Dilemma* by Claire Dederer as it tackles the question of how to deal with the brilliant work of complicated people.

Interesting exhibit, gallery opening or work of art you've seen recently.
I recently saw *Knowing the West* at Crystal Bridges Museum of American Art. This exhibition paired art and objects created between 1785 and 1922 by both Native and non-native American artists to present a nuanced picture of the region. As a former archaeologist, I always appreciate when art museums incorporate material culture into exhibitions. As these are often works by underrepresented makers, this type of pairing helps to expand the canon while telling a more inclusive story.

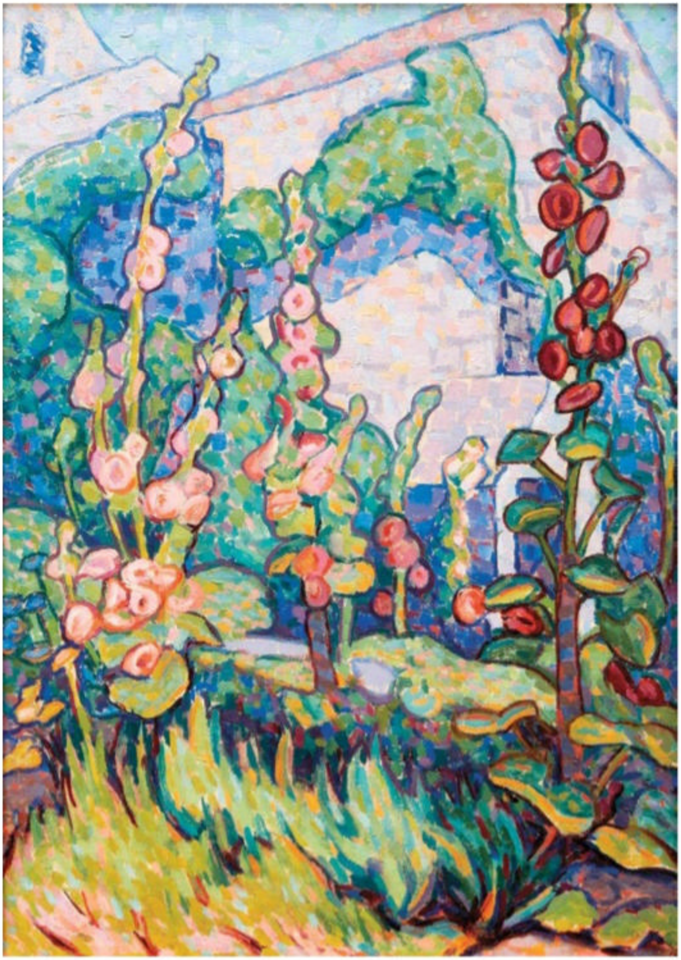
What are you researching at the moment?
I am working on an exhibition for America's semi quincentennial that explores 250 years of American portraiture. Drawing from works in the Mattatuck Museum's collection, as well as loans from other institutions, this show will catalogue the changing demographics of the country over its 250-year history, while also calling attention to the increasing representation of women and marginalized groups in art.

What is your dream exhibit to curate? Or see someone else curate?
My dissertation research examined how relationships with water in the Roman provinces offer insight into how these communities adapted to Roman imperialism. I have made quite a temporal and geographic leap to work in American art, but many of the theoretical issues I explored in my graduate research continue to fascinate me in new contexts. I am interested in the ways artists and craftspeople engage with the issue of water and the myriad stories it tells about their cultures and communities. I still haven't figured out the right angle for my water show, but I will definitely do one someday!

A MAVEN OF Modernism

Blanche Lazzell's ground-breaking work and life are the subject of the artist's first solo exhibition in nearly two decades

By Sarah Gianelli

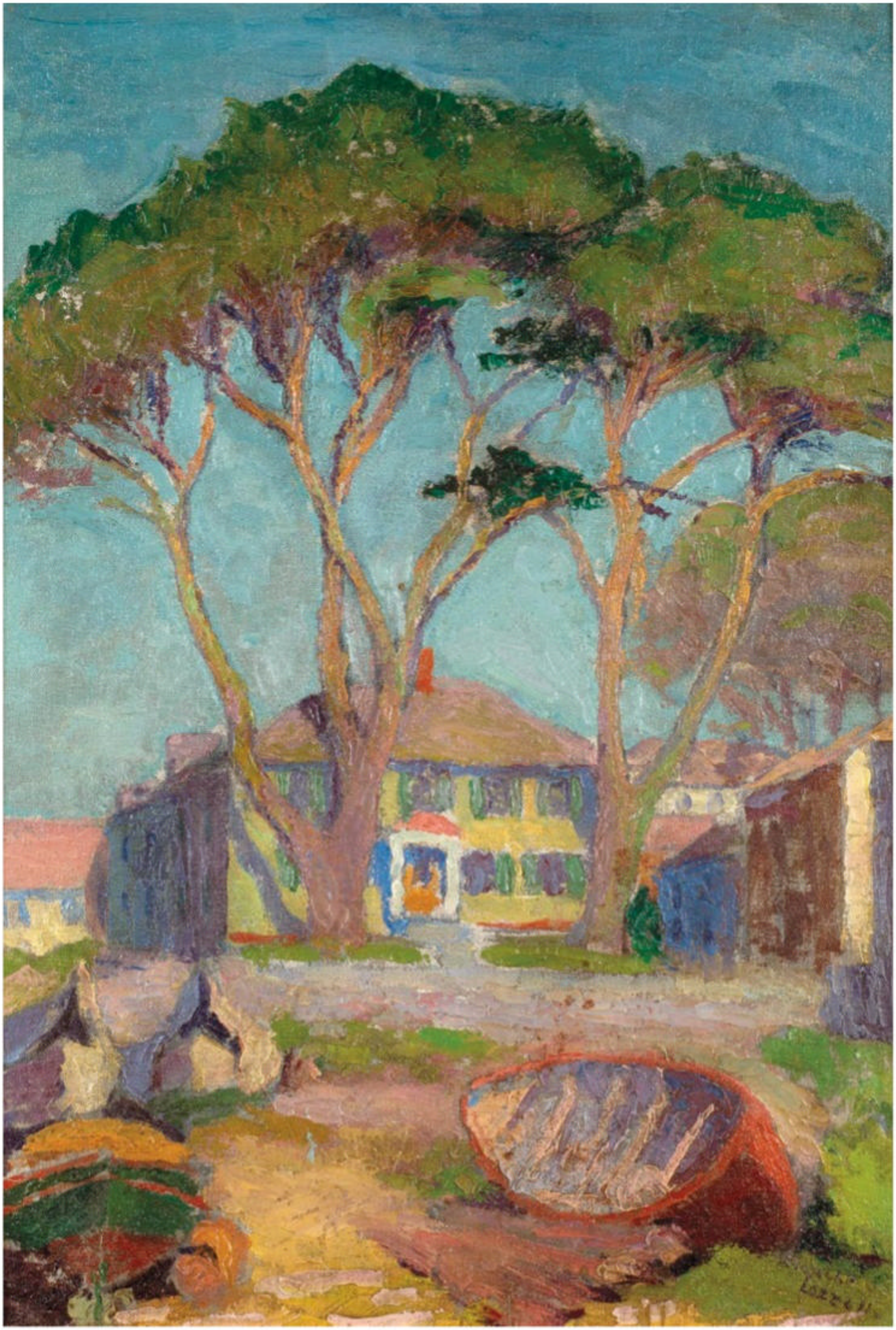


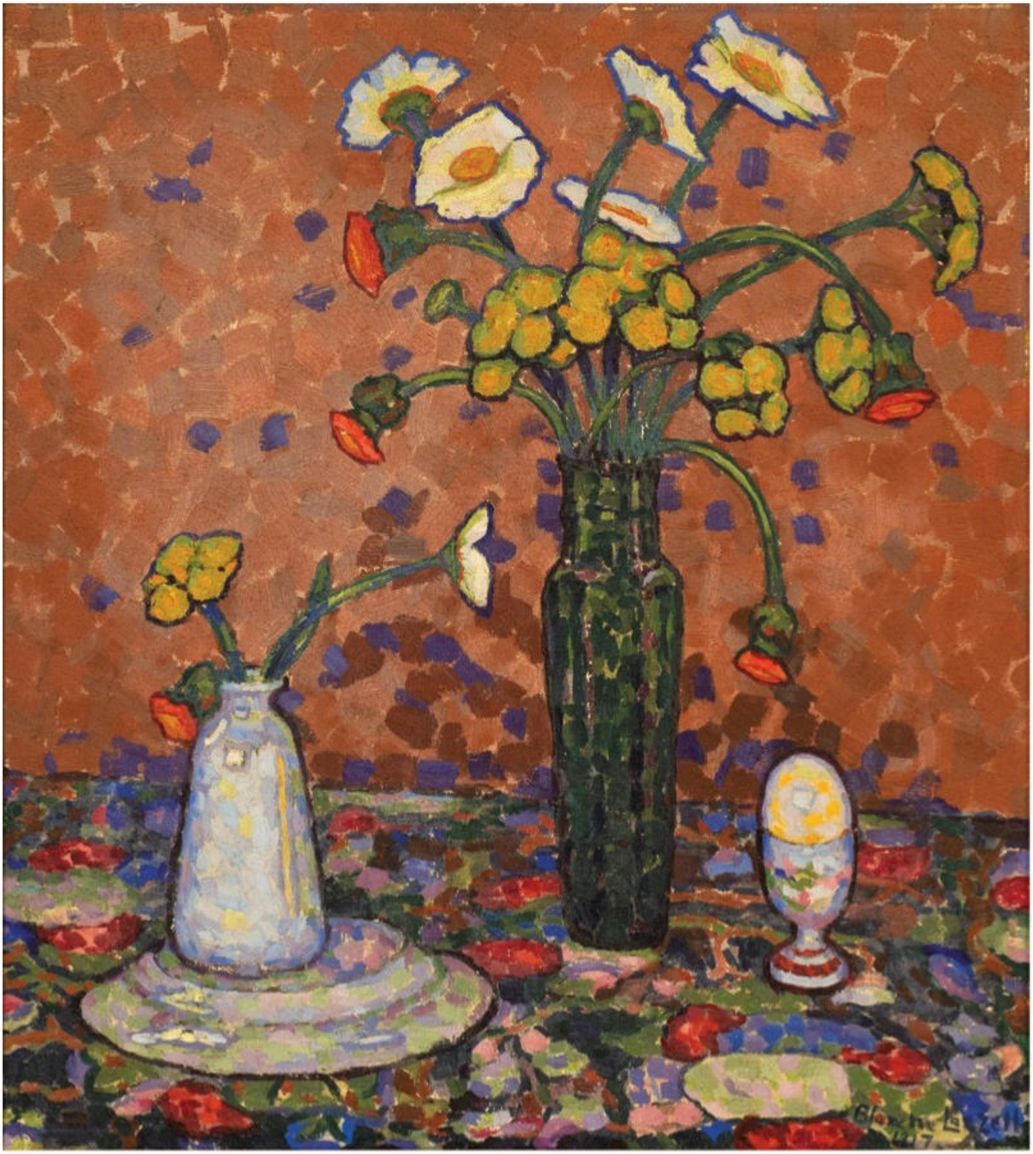
Blanche Lazzell (1878-1956) was a staunch nonconformist, not only when it came to her art—about which she wrote, "[it] will be my own or nothing"—but also the restrictive social norms surrounding her gender, ability and freedom to live the way she wished. She never married and made many trips to Europe, where exposure to the avant-garde shaped the evolution of her work.

One of the pioneers of modernism and abstraction in the United States, Lazzell is best known for her innovative woodblock prints but she was also a painter who explored post-impressionism, pointillism, cubism and abstraction. More than 60 paintings, prints and other works on paper are the subject of *Blanche Lazzell: Becoming an American Modernist*, on view at the Bruce Museum in Greenwich, Connecticut, through April 27. The comprehensive survey of Lazzell's creative output spans the 1910s to the 1950s, providing a visual map of the artist's trailblazing life and career. It is the first solo exhibition of the artist's work in nearly 20 years.

Left: **Blanche Lazzell (1878-1956)**, *Hollyhock*, 1917. Oil on canvas, 25⅝ x 18⅛ x 1½ in. Art Museum of West Virginia University Collection, gift of Nancy Watkins in memory of James F. McKinley and Nancy W. McKinley.

Opposite page: **Blanche Lazzell (1878-1956)**, *Untitled*, ca. 1915. Oil on canvas, 23⅛ x 16 x 2 in. Art Museum of West Virginia University Collection.

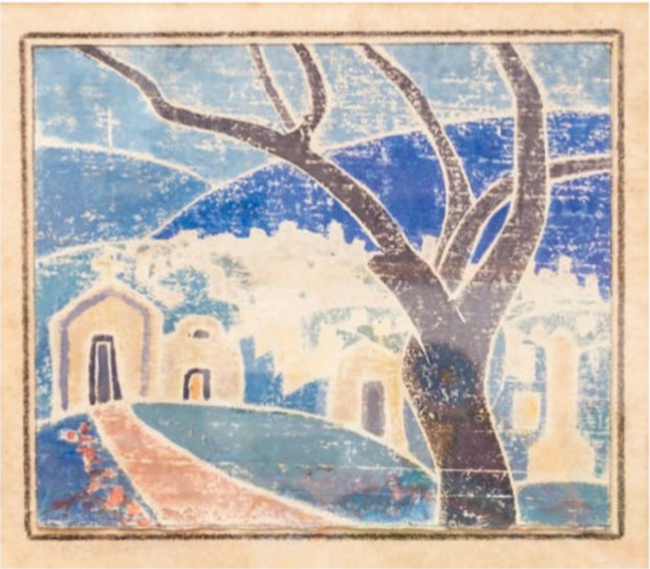




Blanche Lazzell (1878-1956), *Untitled*, 1917. Oil on canvas, 20⅛ x 18½ x 1⅛ in. Art Museum of West Virginia University Collection, gift of the Sander family, relatives of the artist.

Lazzell was born on a farm in West Virginia, the ninth of 10 children, into a devout Methodist family. At 15, she enrolled in West Virginia Conference Seminary. At some point prior she had become partially deaf but rather than perceive this as a handicap, she seemed to embrace that which set her apart, describing herself as "contrary and particular."

In 1901, Lazzell enrolled at West Virginia University where she earned a degree in fine art. In 1907, she moved to New York and joined the Art Students League, where she studied with William Merritt Chase and alongside Georgia O'Keeffe. In the summer of 1912, Lazzell first traveled to Europe, visiting Spain, Italy, Germany, England and Belgium before finally settling in Paris' Montparnasse district, the cultural and artistic heart of the modernist movement. She took classes at the Académie de la Grande Chaumière, the Académie Delecluse and the Académie Julian, and attended lectures at the Louvre and visited avant-garde exhibitions that featured work by Japanese printmakers, impressionists, and post-impressionist painter Paul Cézanne. At the *Salon d'Automne* and *Salon de la Section d'or*, she was first introduced to cubism, which had an enduring impact on Lazzell's approach to art. By January, she had enrolled at the experimental Académie Moderne, where she shifted her focus to the abstract, studying diligently under Charles Guérin. At the Moderne, Lazzell said she "felt at last in my element," but diminishing funds and the impending onset of World War I forced a return to the U.S. in 1913. Soon she joined friends in the vibrant artists' colony of Provincetown, Massachusetts, where she would establish a permanent studio in 1918.

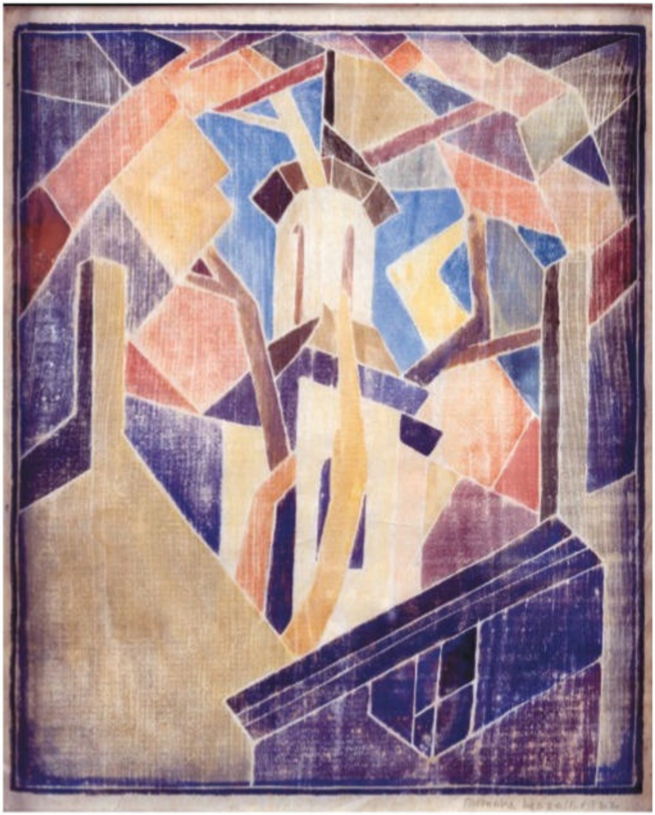


Blanche Lazzell (1878-1956), *The Graveyard*, block cut and printed 1918, Color woodblock print, 16 x 17⅛ x 1½ in. West Virginia University Art Collection Museum Purchase, The J. Bernard Schultz for the Art Museum of WVU Fund 2012.6

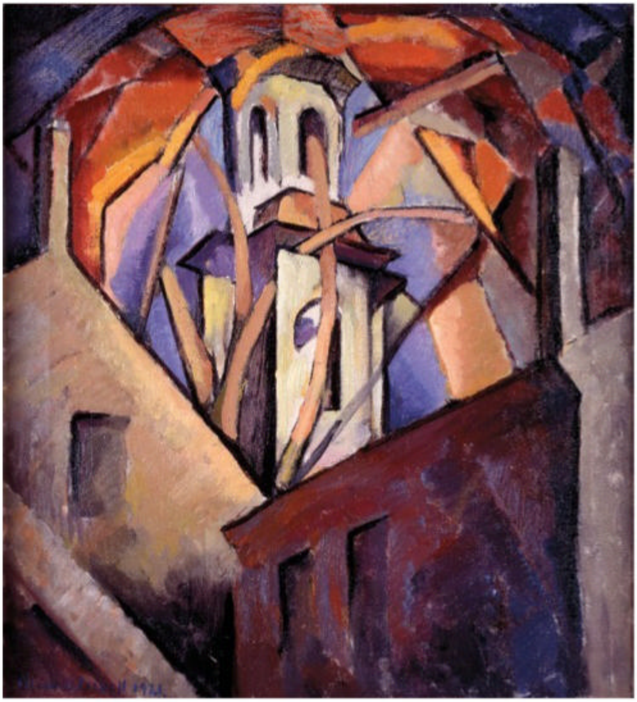
The earliest example of Lazzell's work in the exhibition is an untitled oil painting from 1915, painted during her first summer in Provincetown, where she had become a student at Cape Cod School of Art whose founder, Charles Hawthorne, encouraged her modernist inclinations.

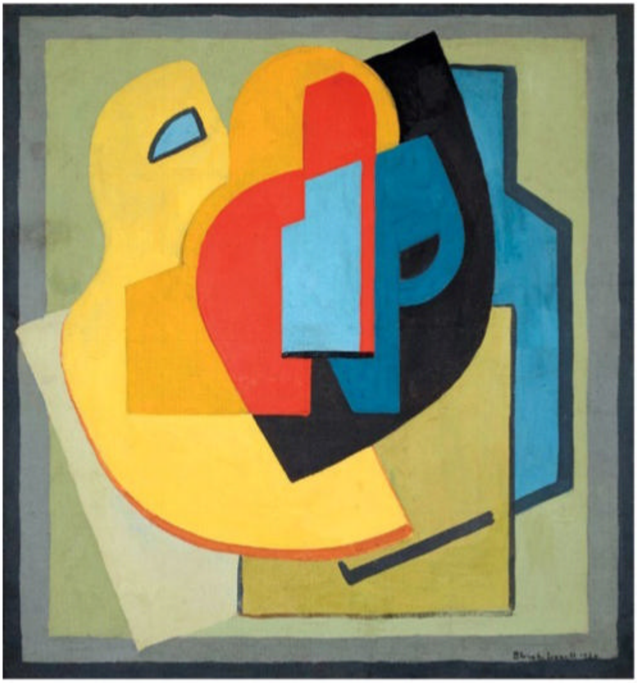
Like another untitled floral still life from 1916, the saturated plein air scene shows Lazzell experimenting with fauvist techniques through her use of enhanced, non-naturalistic color and impressionistic brushwork. In *Hollyhocks*, 1917, her flattening and abstraction of form, and the separation of color from reality, are even more evident.

The Graveyard, a white-line color woodcut from 1918, is the earliest print by Lazzell in the exhibition. This printmaking technique, with which she is most closely associated, involves cutting a design into a soft block of wood, then inking and transferring its individual sections one by one, resulting in



Blanche Lazzell (1878-1956), *Provincetown Church Tower*, 1922. Color woodblock print, 25½ x 22⅜ x 2 in. Art Museum of West Virginia University, on loan from an anonymous donor





blocks of translucent colors that "float" within the white boundaries left by her incised lines.

Jordan Hillman, curatorial associate at the Bruce Museum, says, "What was so unique about Lazzell's engagement with the white-line color woodcut was the way in which she brought the abstract principles she encountered in Europe to bear on the American technique. While Ada Gilmore Chaffee and Mildred McMillen, among other artists, had innovated the printmaking approach in Provincetown, their prints were quite representational and often exhibited softer, dimensional forms. Lazzell, on the other hand, exploited the inherent flatness and graphic potential of the incisive white-line process in hard-edged abstractions, using bright colors and angular shapes to produce Cubist-like depictions of her world.

Hillman adds, "*The Graveyard*'s skeletal structure, economical cuts, and painterly use of color indicate Lazzell's quick mastery and innovation of the technique."

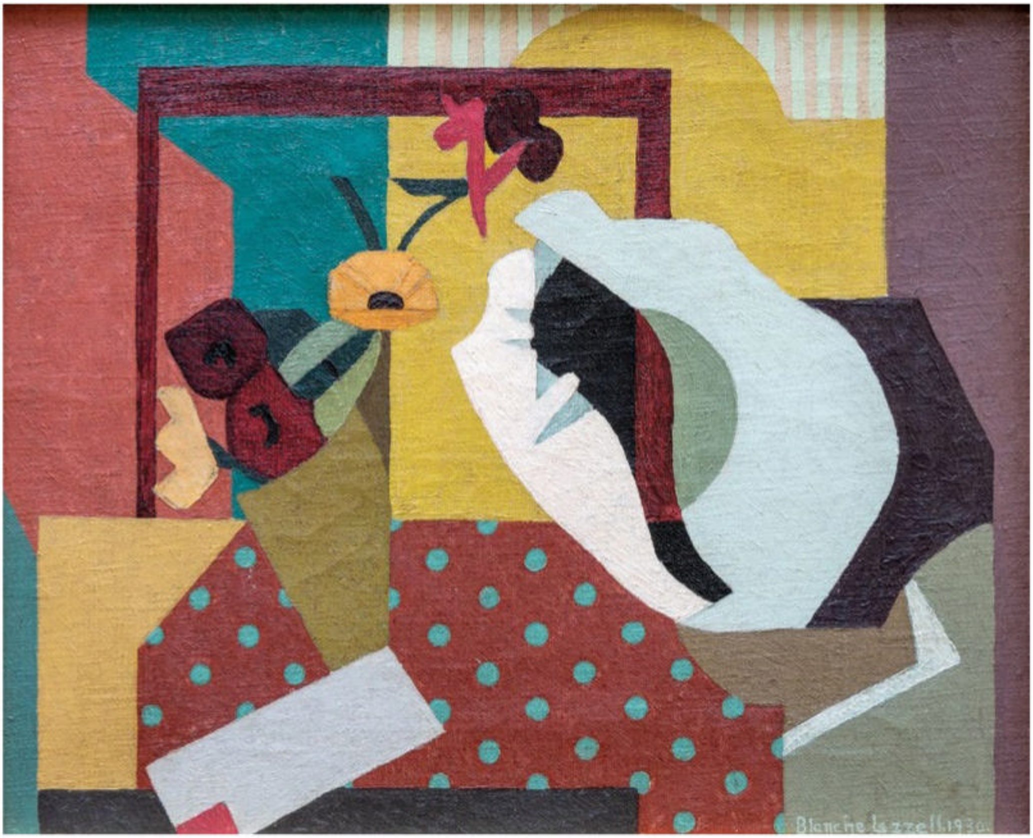
In another color woodblock print from 1919, *Among the Wharves*, Lazzell breaks the composition down even further into geometric forms, distilling the ships, ropes, sails and into flattened shapes of color, applying the modernist principles of the European avant-garde to a technique born in the relatively provincial Provincetown.

By the early 1920s, Lazzell had already developed her own modernist language. The museum notes, "Largely informed by the Cubists, Lazzell saw this style as a rejection of academic naturalism and impressionist spontaneity in favor of the search for a deeper truth—the essence of a thing—through planes, lines, and colors. As she noted in her studio journal, 'The artist is not getting away from nature, he is penetrating it. Reality in the true sense is not on the surface.'"

For Hillman, Lazzell's *Provincetown Church Tower* series of 1922 provides significant insight into her artistic practice. "Beginning with a charcoal preparatory drawing, we see Lazzell abstracting Provincetown's Center

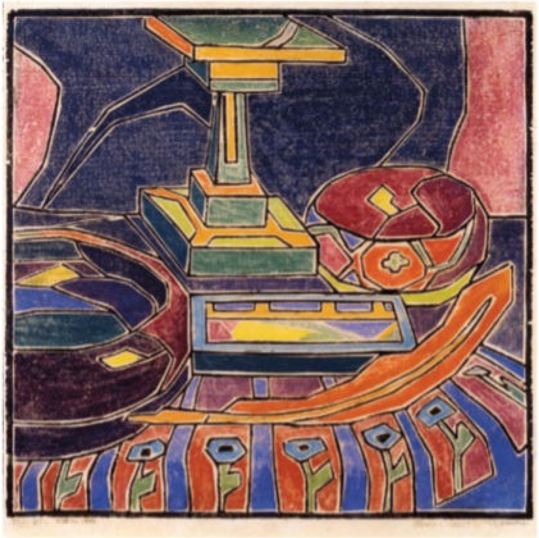
Top: **Blanche Lazzell (1878-1956)**, *Provincetown Church Tower*, 1922. Oil on canvas, 33 x 31 x 2¼ in. Art Museum of West Virginia University, on loan from an anonymous donor

Left: **Blanche Lazzell (1878-1956)**, *Painting I*, 1924 Oil on canvas, 37⅜ x 34⅜ x 2 in. Art Museum of West Virginia University Collection, acquired through Frances Sellers.



Blanche Lazzell (1878-1956), *Shell*, 1930. Oil on canvas, 16³⁄₁₆ x 20 x 1⅞ in. Art Museum of West Virginia University Collection.

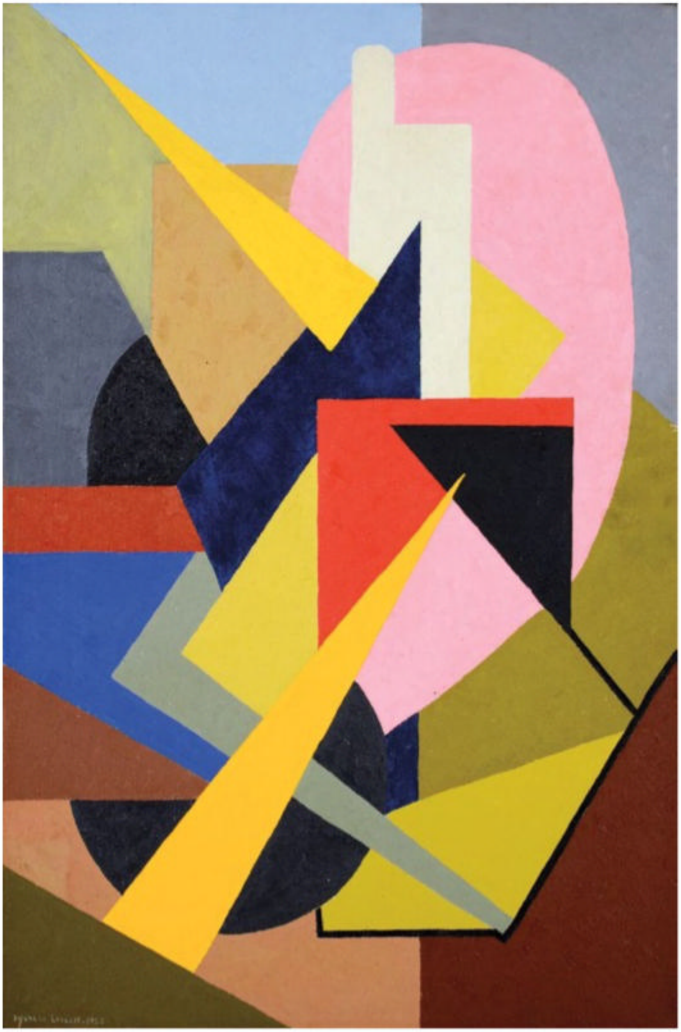
Methodist Episcopal Church…into a dynamic configuration of arcs and planes," explains Hillman. "She then transfers this proto-cubist drawing to a woodblock to produce a white-line print, both of which will be on view. She also used it to create a key block—a traditional woodblock in which the lines are raised rather than incised to produce black contours around the composition—and a black-line print, one of only two in her career. Finally, she produced an oil painting of the same composition, exploring the effects of the paint's luminosity and chromatic brilliance on the design. As Lazzell once said, 'Often I can't get a thing out of my mind in one print. There's more that I want to say on the subject, so I try it in a different medium.' This series, which was undertaken the year before her



Blanche Lazzell (1878-1956), *Still Life*, 1920. Color woodblock print, 24⅛ x 24⅛ x 2 in. Art Museum of West Virginia University, on loan from an anonymous donor.

second trip to Paris, is a unique glimpse into Lazzell's creative process but also anticipates the increasingly abstract and flattened quality of her later work."

Lazzell returned to Europe in 1923, another year-long trip that proved even more influential than her first. Wanting a more formal education in cubist principles, she found a way into the studios of the leading artists in the movement: Fernand Léger, André Lhote, and Albert Gleizes. That year, five of her works were exhibited alongside Gleizes' in the *Salon d'Automne*, which the museum calls "a full-circle moment that placed her innovation and abstraction on par with the artists who had first inspired it a decade earlier. The radical art of her Parisian mentors continued to shape her avant-garde practice in Provincetown, positioning Lazzell as one of the original proponents of the Synthetic Cubist style in the United States."



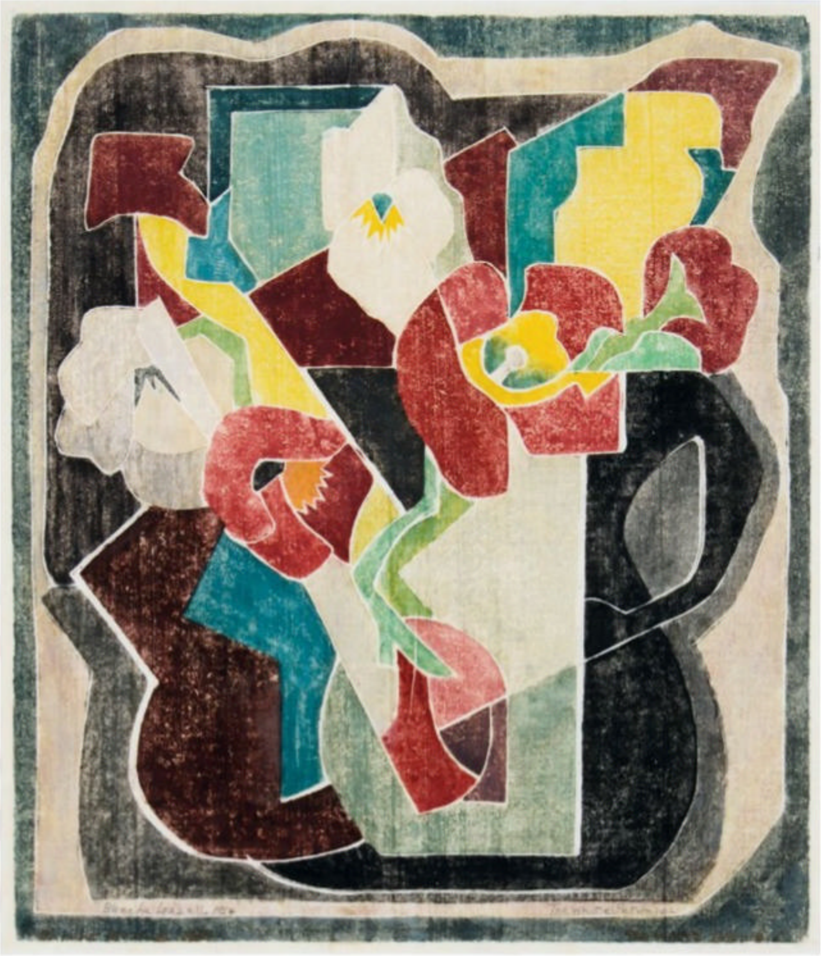
Blanche Lazzell (1878-1956), *Black and Blue*, 1952. Oil on canvas, 28⅝ x 18¾ x 2 in. Art Museum of West Virginia University Collection, acquired through Frances Sellers.

"Three drawings by Lazzell…made upon her return to the U.S. from Paris in 1924, highlight the shift in her approach inspired by the more mathematical Cubist principles of her teacher Albert Gleizes," says Hillman. "In these works, we see how Lazzell employs a grid of overlapping geometric forms rotated at different angles around a central axis to produce abstract designs, drawing out different variations of sharp angles, straight edges and delicate curves."

At the same time she was also creating vibrant modernist abstractions based on these mathematical studies like the oil, *Painting I*, from 1924. In an interview published in the *Boston Post* on July 7, 1929, Lazzell described her paintings as "a series of different planes, one placed against another to bring about a certain interplay. As you see, it is a matter of space relations, not of perspective. The color scheme I try to keep very simple…and I do very little mixing of colors; it is too hard to make the planes stay back in their places. I try to make these planes balance as well as possible—that gives the harmony of line or rhythm that is the motif of decoration."

The 1930s, an era in which Lazzell moved between Provincetown and West Virgina due to circumstances in her personal life and the effects of the Great Depression, marked another pivotal time her evolution as an artist. "In 1930, she painted *Shell*, a work that combines the European-derived principles of abstraction she worked through in the 1920s with her resurgent interest in naturalism," says Hillman. "A breakthrough canvas for the artist, here she cleverly juxtaposes the reduced forms of a conch shell and flowers against the nexus of multi-pattern planes from her most ambitious paintings, blurring the lines between representation and abstraction."

During that period of transition, she earned commissions from the Public Works of Art Project in West Virginia (1933-34) and the Federal Art Project in Massachusetts, while continuing to advance her personal ambitions. During summers in Provincetown, she created prints and paintings of the town and



Blanche Lazzell (1878-1956), The White Petunia, block cut 1932, printed 1954 Color woodblock print, 23 x 20½ x 1⅛ in. Art Museum of West Virginia University Collection, gift of James C. and Janet G. Reed 1995.25.3

florals that were exhibited locally and in Boston. In 1937, Lazzell enrolled in classes with abstract painter Hans Hofmann in Provincetown, whose teachings recommitted Lazzell to abstraction and propelled her Cubist practice into dynamic new territory.

"Lazzell's artistic trajectory is not a straight line; rather what defines it is her enduring pursuit of truth through abstraction," says Hillman. "From the earliest works in the exhibition, we see Lazzell experimenting with different artistic modes in the service of this aim, her encounters with new ideas, people, and places informing her shifting approach in each decade of her life. The chronological organization of this exhibition highlights the fluidity and evolution of Lazzell's practice, illustrating how she variously—and at different times—brought the crisply defined, rectangular brush strokes of Cézanne; the bright colors and loose paint handling of the Fauves; the flat geometry of the Cubists; and Hans Hofmann's dynamic principles of abstraction together, developing a modernist style that was uniquely her own.

"*Black and Blue* represents the culmination of Lazzell's artistic ambition," continues Hillman. "Painted in 1952, near the end of her career, the canvas brings the cubist abstraction of her paintings and geometric precision of her Provincetown prints into aesthetic harmony, revealing her unique and fully modernist sensibility." ■

Through April 27, 2025

Blanche Lazzell: Becoming an American Modernist

Bruce Museum
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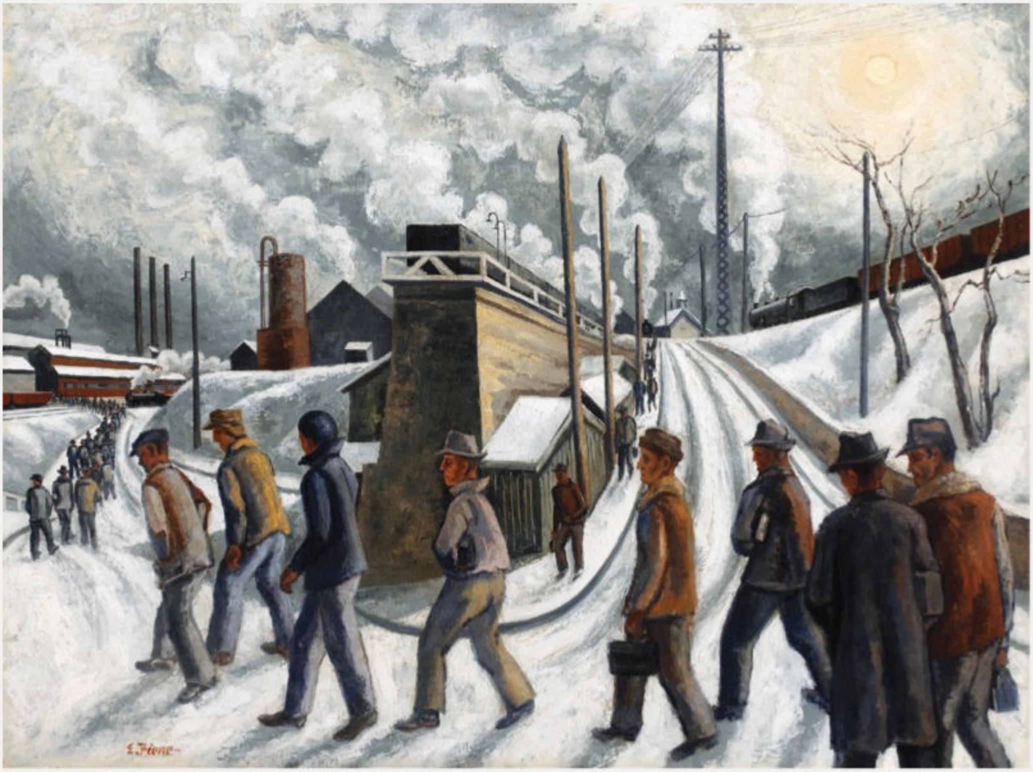
www.brucemuseum.org



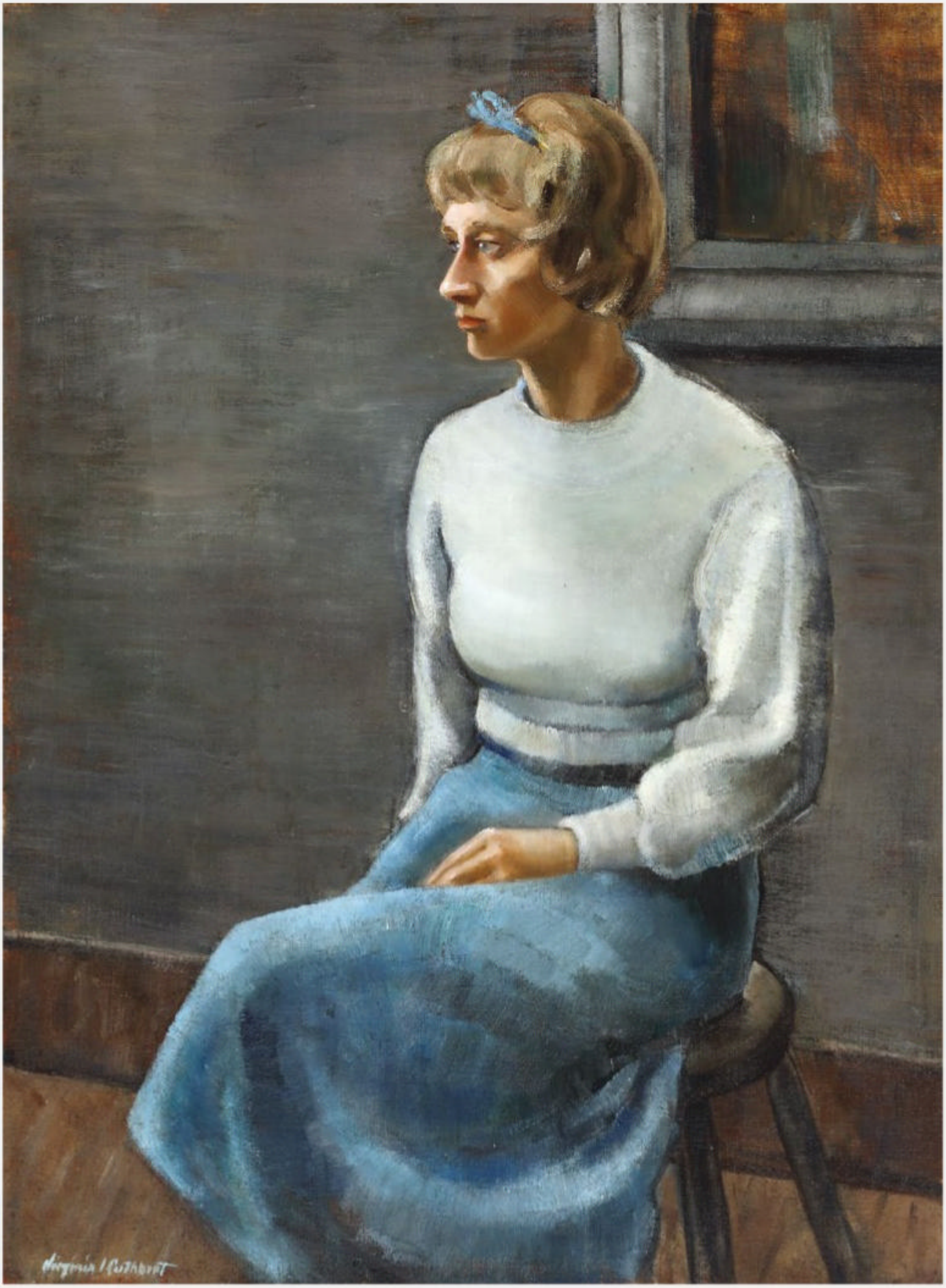
Out of Many, *Many*

A survey of the period between the Depression and the end of World War II highlights the splintered nature of American Modernism

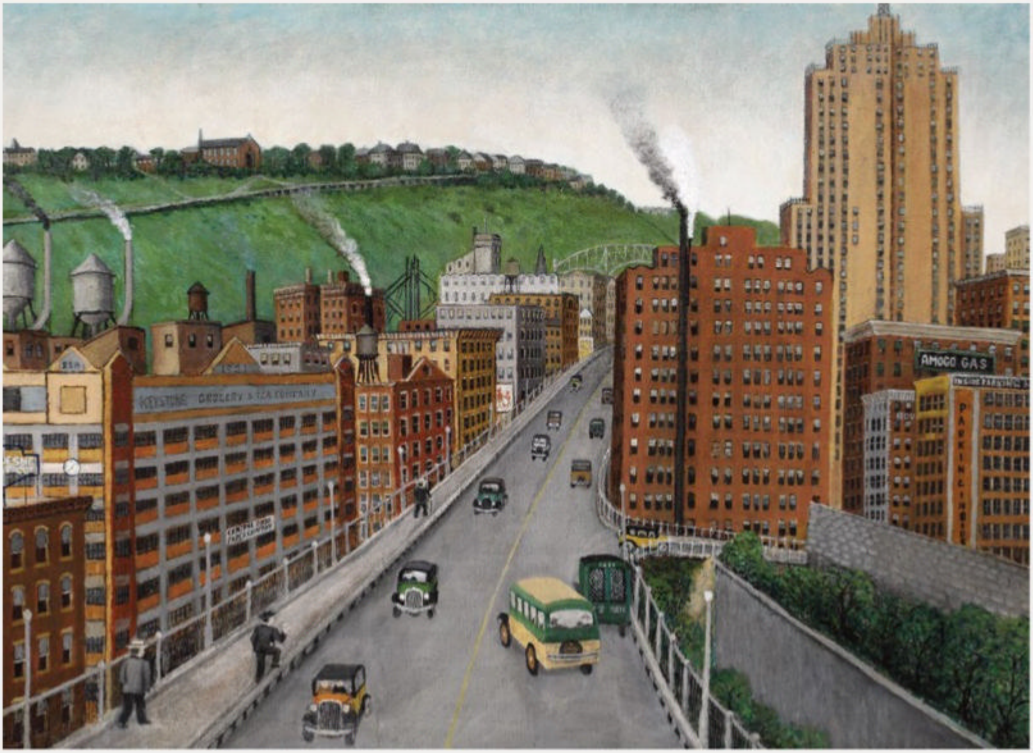
By James D. Balestrieri

Those of us in the art business sure do love our -isms. We love our movements, schools, styles, influences, art colonies… In short, we love all manner of genealogies, tracing the cladistics of artists and artwork in immensely complex tree diagrams in our minds. It's only human, this desire to make connections, to group things together, to reveal occult and obvious links over time and space. After all, it's how we make sense of the world. But one wonders, after a time, if art historians—and even humble scribblers like me—don't, on occasion, carry this game a bit too far. I won't say we fabricate connections, but I suspect sometimes we make more out of them than is there. Like everyone else, we get excited. Rabbit holes are fun, but that doesn't make what we find there true. Go ask Alice.

Of late, and purely by accident, I've written extensively in this publication and others on the Dijkstra and Shogren-Meyer Collections of American art that focus on the years between the beginning of the Depression in 1928 to 29 and 1950, when the Korean and Cold Wars finally supplant World War II as a socio-political phenomenon. As a result, I have come to a new understanding about the Works Progress Authority (WPA), a New Deal program, patterned after the mural program in Mexico, that put American artists to work during the Depression. WPA is not a style. It's not a school. It certainly isn't an -ism.



Above: **Virginia Cuthbert (1908-2001)**, *Virginia Lewis*, 1934. Oil on canvas. Gift of Virginia Lewis. **Opposite page**: **Ernest Fiene (1894-1965)**, *Night Shift, Aliquippa*, 1936. Oil on canvas. Museum Purchase with additional funds from the William W. Jamison II Art Acquisition Fund, Scott and Pam Kroh, Funds in Memory of David A. Ludwig.



John Kane (1860-1934), *Boulevard of the Allies*, 1932. Oil on canvas attached to pressed-paper board mounted to a wooden panel with a cradle. Gift of the Estate of Richard M. Scaife, 2015.

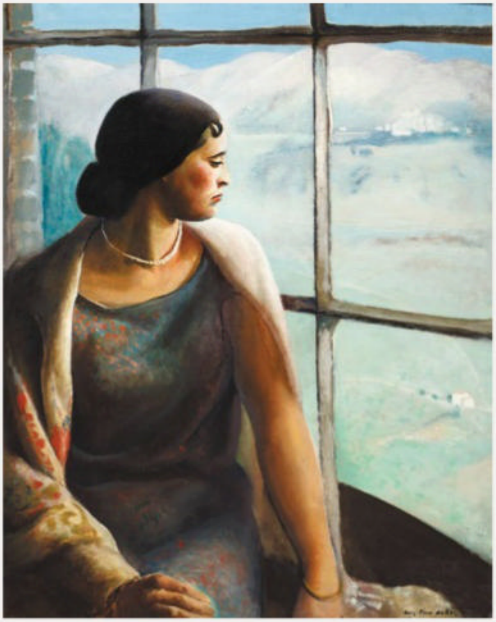
In fact, American modernism isn't an -ism. This idea has been marinating in my mind for some time. Then, as is often the case in the arts, just when you think you might be alone in your thinking, you find that others have come to the same conclusions.

At the heart of *The Great Search: Art in a Time of Change, 1928–1945 (Part Two)*, on view through September 21 at Pennsylvania's Westmoreland Museum of American Art, is the central idea that there is no central idea in American modernism. That an incredible diversity of approaches to what it meant to be an American, what it meant to be an American artist, and what art meant—and was meant to be and do in a democracy—marked an era of rapid change and global turmoil that took the form of emerging dictatorships, severe economic hardship and environmental depredation.

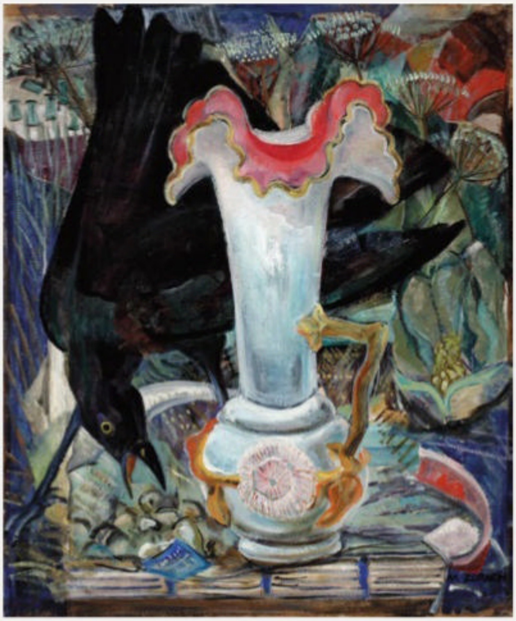
The exhibition arrives at this conclusion through the evocation, as the exhibition text states, of "*American Art Today*, a monumental exhibition held at the 1939 New York World's Fair, comprised of 1,200 artworks across all styles. The show was the result of the most extensive competition between 20th-century American artists that ever took place. More than 80 artist committees representing all regions of the continental United States juried over 25,000 entries to select the final checklist. The presentation offered quintessential examples of then-fully formed movements, such as regionalism, American scene painting, and surrealism, alongside nascent abstractions. It was the first time in the history of world's fairs that artists had the final decision on what represented a nation's creative expression. Organizer Holger Cahill, then-national director of the government-funded Federal Art Project of the WPA, summed up the variety of ideas on view as American art's 'search with many paths.'"

Many paths. A cursory glance at the art historical literature on the period will reveal a long list of approaches, some of them downright contradictory: Art Deco, surrealism, cubism, futurism, social realism, regionalism, American scene, muralism, precisionism, Ashcan School, dada, illustration, romantic realism, synchromism, expressionism. *The Great Search* takes note of all of these in works ranging from figurative, almost academically realistic renderings, to pure abstractions that foreshadow abstract expressionism.

One of the exhibition highlights is the Westmoreland's own *Night Shift, Aliquippa*, executed in 1936 by Ernest Fiene. In his blog about the exhibition, chief curator Jeremiah William



Guy Pène du Bois (1884-1958), *Studio Window, Anicoli*, 1928. Oil on canvas, 37 x 29 in. Westmoreland Museum of American Art: Gift of the William A. Coulter Fund.



Marguerite Zorach (1887-1968), *Wise Crow*, ca. 1935. Oil on canvas. Gift of Richard and Lynda Leavengood, Lancaster, PA.

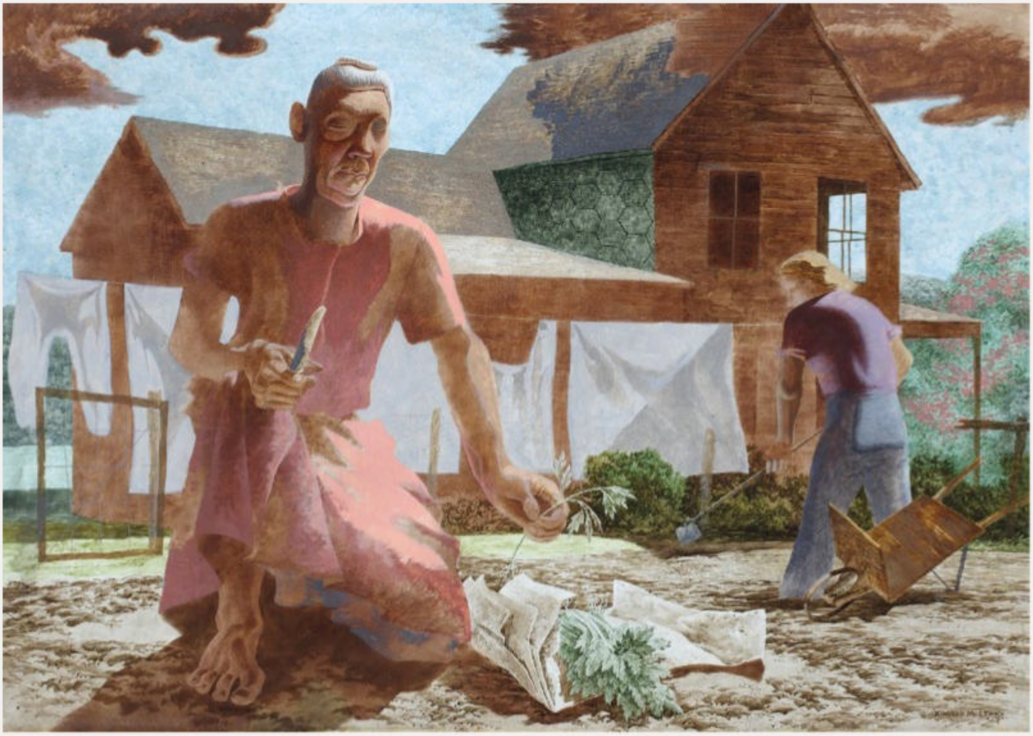
McCarthy writes that the painting “depicts a serpentine line of laborers as they enter a Jones & Laughlin steel mill during a pivotal moment in United States labor law. The previous year, the country passed the National Labor Relations Act allowing workers to unionize, and the year the work was painted, the Steel Workers Organizing Committee formed.”

As the men converge on the path to the mill doors, sliding down the steep, impossible, anti-perspective hill, their individuality, such as it is, gives way; in the distance, they become an unindividuated column, an “assembly line,” as McCarthy writes—raw materials, commodities, cogs in the industrial machine. And yet, they have jobs, they are working, which in 1936, might well have been a relief.

Harriette G. Miller (1892-1971), *Adam and Eve*, ca. 1931. Bronze.

The contradictions here are stark. Alienation—the workers’ sense of being detached from the means of production—extends from the workers depicted in the painting, to Fiene himself, and, finally, to us. None of us are quite sure what to make of this. How are any of us supposed to feel? Then the eye turns to the sky, to clouds that aren’t clouds at all but curlicues of smoke stack smoke from factory and trains obscuring a steel gray sky—even the sky is steel—while a feeble sun struggles to make its presence felt at all. Bleak as this is, step back and take in the romantic realism of Charles Burchfield, the beauty in the tight curls of smoke, echoing the hair of Botticelli angels. And the title, *Night Shift, Aliquippa*, is this the start of the night shift, just before dark? Or is it the end, dawn? Given the gray on gray on gray, who could tell? The painting alienates us, even from time itself.

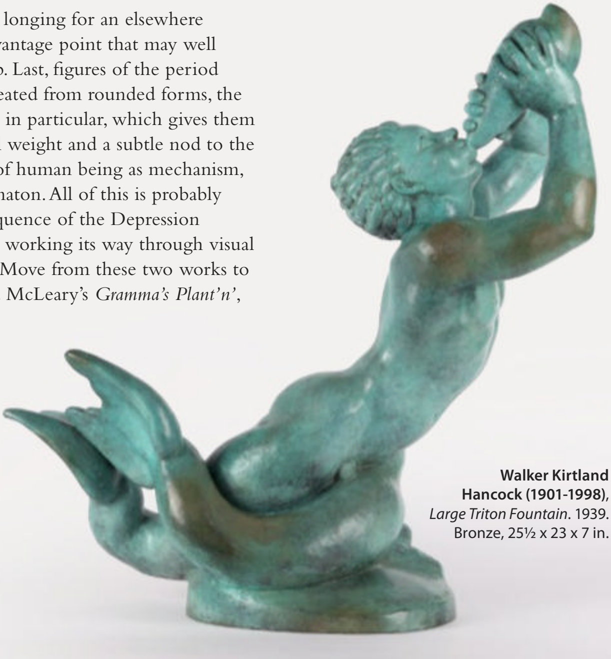
By contrast, there is nothing romantic or, at first, contradictory, in John Kane’s 1932 painting, *Boulevard of the Allies*, a faithful rendering of one of Pittsburgh’s principal thoroughfares. In the painting, Kane, who sought a draftsman’s precision in his art, renders each window in each building along the sides of the boulevard with exactitude. You can imagine the artist counting them, planning them out on the canvas. Vehicles ply the street. Only three people stroll the sidewalk. Above, at left, a green hill rises steeply to a residential neighborhood. Despite the artist’s intentions, there is a feeling of folk art here, even outsider art, in the close attention to some details and in the studious lack of attention to others. For instance, the three figures



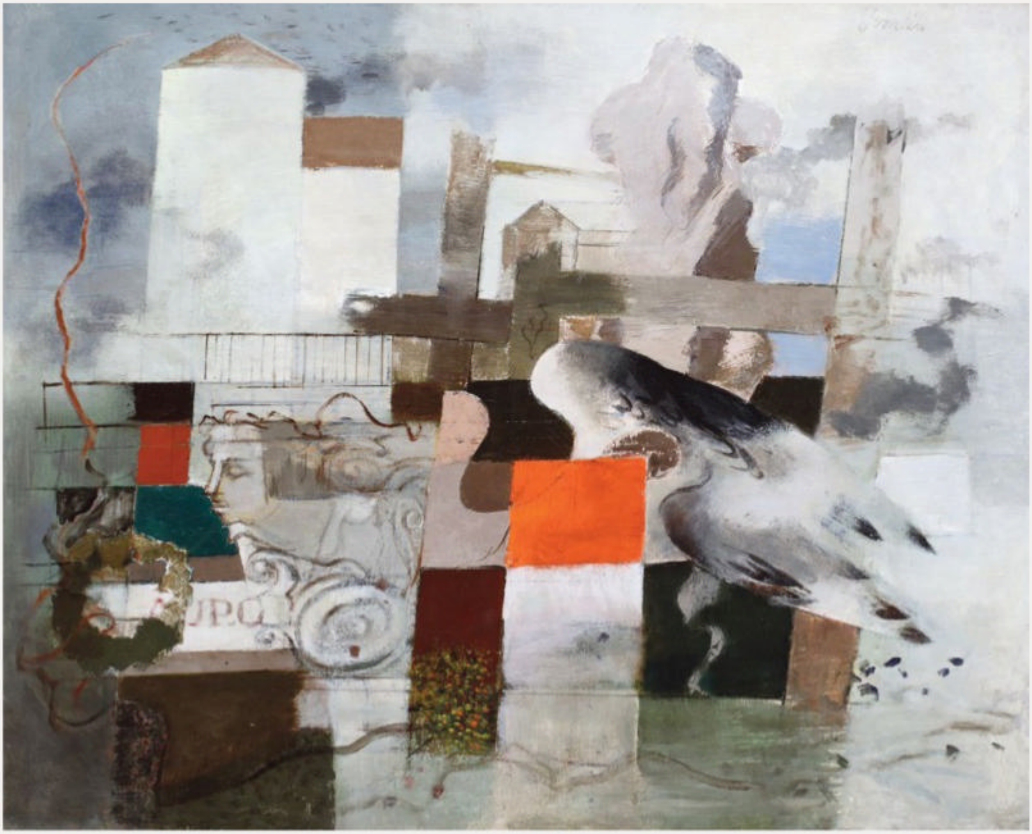
Kindred McLeary (1901-1949), *Gramma's Plant'n'*, ca. 1940. Tempera and pencil on Masonite. Gift of Bill and Mimi Dobson.

are outsized, out of proportion to the cars and buildings. As well, the hill is impossible, steeper even than the street in Fiene's *Night Shift, Aliquippa*. The overwhelming sensation, however, is one of wondering what goes on behind those windows. How many people labor there? Who are they? Kane's precision transforms the buildings into hives that converge at the vanishing point up and around the corner. The effect is claustrophobic.

Virginia Cuthbert's 1934 portrait of her friend, fellow artist Virginia Lewis, and Guy Pene Du Bois's *Studio Window* offer particular insight into figurative practice in American art at the time. Unlike other genres, there is, or appears to be, some connective tissue, even in otherwise disparate artists. First, the figures often exude a kind of heroic melancholy, a stoic stillness, if you will. They are often framed—by a window, a picture frame, or something that suggests longing for an elsewhere from a vantage point that may well be a trap. Last, figures of the period seem created from rounded forms, the cylinder in particular, which gives them pictorial weight and a subtle nod to the notion of human being as mechanism, as automaton. All of this is probably a consequence of the Depression zeitgeist working its way through visual culture. Move from these two works to Kindred McLeary's *Gramma's Plant'n'*,



Walker Kirtland Hancock (1901-1998), *Large Triton Fountain*. 1939. Bronze, 25½ x 23 x 7 in.



Bradley Walker Tomlin (1899-1953), *To the Sea*, 1942. Oil on canvas. Gift of Dr. Karl and Jennifer Salatka.

circa 1940, and portraiture, including the elements I just listed, plus context, results in a very melancholy and not at all heroic take on the American Scene.

Make the leap to Bradley Walker Tomlin's anxiety-riddled abstraction *To the Sea*, which deconstructs the fear along the Eastern Seaboard when Nazi U-Boats, called Wolfpacks, devastated American shipping. The work is an assemblage of bits of boats, bits of news, rumors, terrors of the deep, the murk of unknowing. It is as if the symbolic elements in Marguerite Zorach's 1935 painting, *Wise Crow*, suddenly shifted from the spiritually surreal, to the surreal as an aspect of wartime reality.

In the end, just as the artists of the era arrived at a variety of answers, many of them purely personal, *The Great Search* resists the temptation to draw any singular conclusions. Perhaps the operative word for the era is tension. To admit this level of diversity is also to acknowledge a fragmented culture, and to acknowledge a fragmented culture suggests a society that may also be fragmented. There is, when you step back, a recognizably Italian modernism, and a French modernism, and so on. Modernisms sprang up around the globe. Yes, they had strands and yes, there were conflicts. From the salons of Europe to the Armory Show of 1913, modernism met opposition everywhere. Still, perhaps you disagree, but to me, only here in the United States, does modernism in the visual arts fail to make meaning on a culture-wide, national scale. Instead of *e pluribus unum*, out of many, one, American art is *e pluribus multis*—out of many, many. Contrast this with film, music, theater and literature during the same period and you might see what I mean. It's strange, and well worth thinking about. As with *The Great Search*, the great search for America is still very much with us. ■

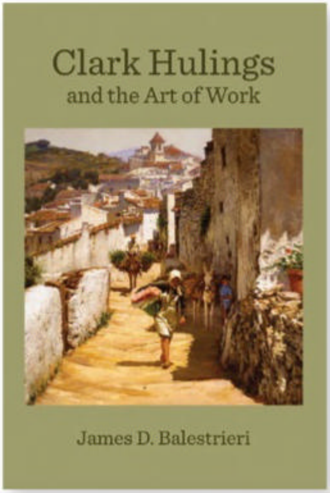
Through September 21, 2025

The Great Search: Art in a Time of Change, 1928–1945 (Part Two)

The Westmoreland
Museum of American Art
221 N. Main Street, Greensburg,
PA, 15601 t: (724) 837-1500
www.thewestmoreland.org

THE WORKING LIFE

James Balestrieri discusses his new book about Clark Hulings



Clark Hulings and the Art of Work

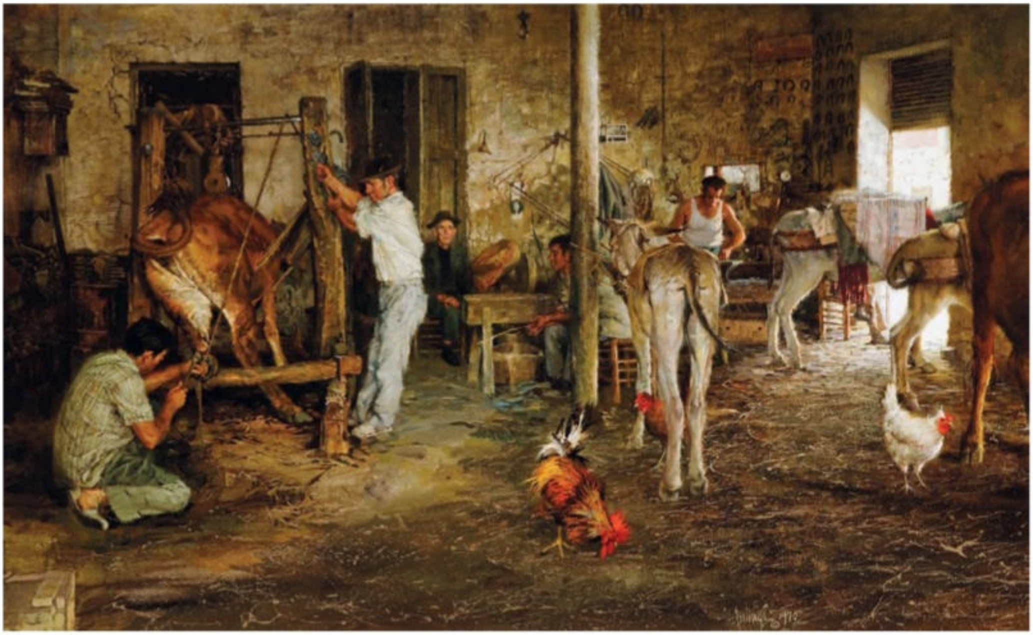
By James D. Balestrieri (Cambridge Scholars, November 2024). Oversized softcover, 133 pages with over 200 illustrations, £66.99

American Fine Art Magazine: What prompted you to write this book?

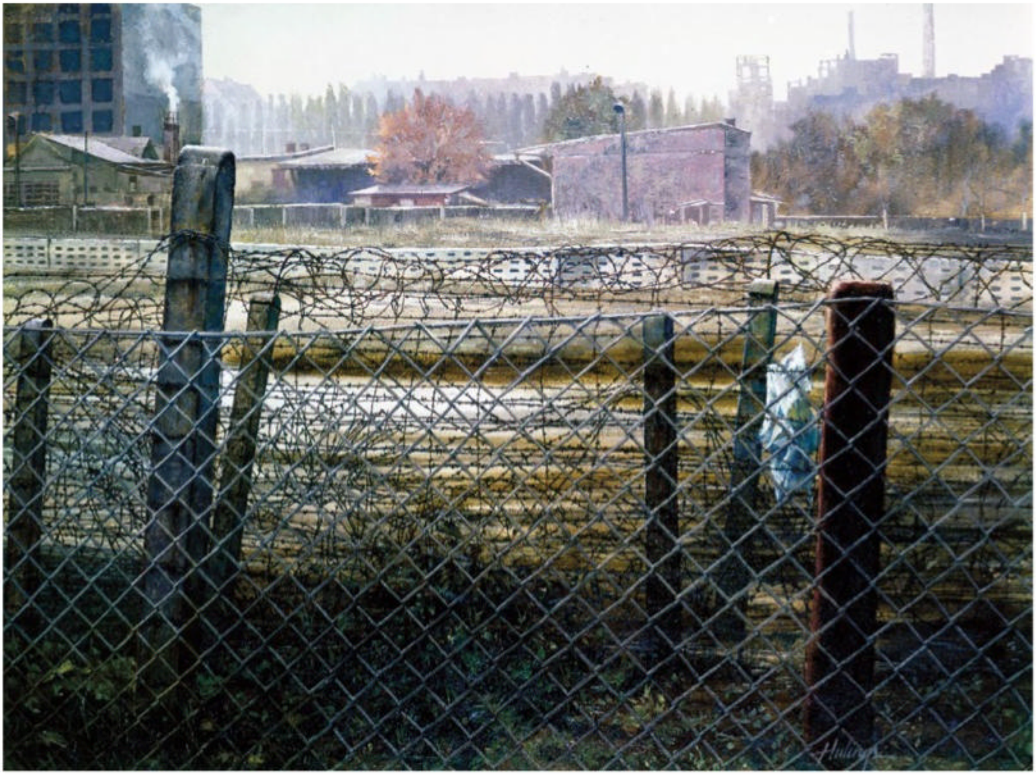
James Balestrieri: I had written about Clark Hulings (1922-2011) many times before the Hulings Foundation asked if I would have interest in writing a book about him and his art. I'd met the artist a couple of times, most notably during what would prove to be his last major exhibition and I had always found his work wonderful, supremely accomplished, unusual and unique in the Western art world. The task intrigued me and when I learned that Elizabeth Hulings, Jack Morris and others associated with the artist wanted something more than the typical biographical monograph, something that would place Hulings in the continuum of American realism and allow me to examine the American art world he operated in, I eagerly accepted.

AFAM: What makes Clark Hulings an important American painter?

JB: Clark Hulings, in many ways,

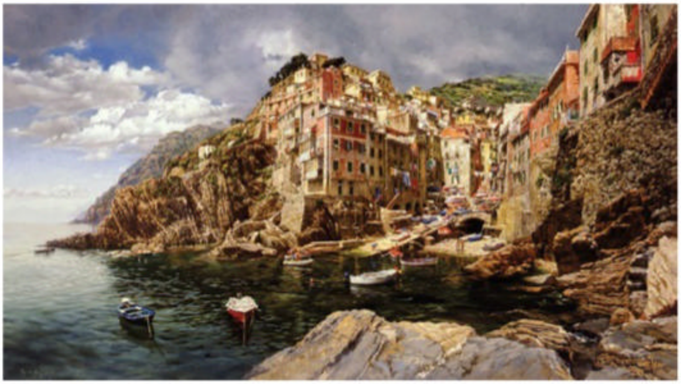


Clark Hulings (1922-2011), *Blacksmith Shop*, 1975. Oil, 21 x 34 in.



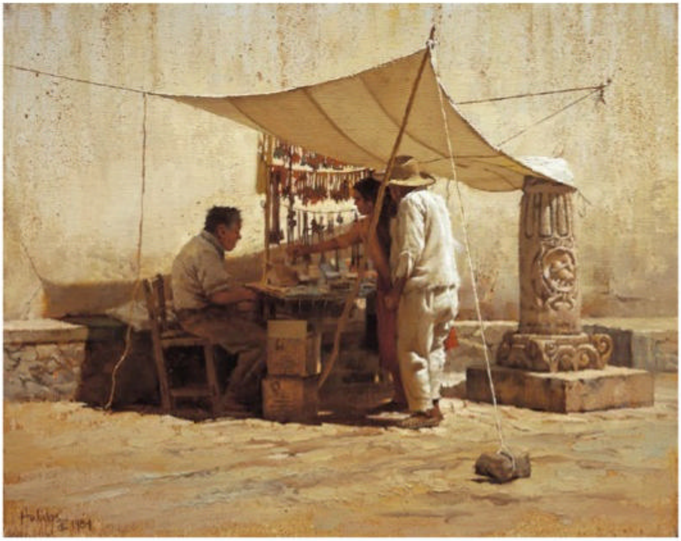
Clark Hulings (1922-2011), *Berlin Wall, 1961*. Watercolor, Department of the Air Force Art Collection.

epitomizes his times. He started out with a degree in physics from Haverford College and had headed to Los Alamos to become part of the nuclear project. Tuberculosis, which ran in his family, set him on another course, one that would take him about as far from the nuclear age as he could imagine. Hulings began his career in portraiture, moved to illustration during the heyday of the paperback and magazine industries, and ended up as a superb easel painter after traveling and painting extensively in Europe, North Africa, the Near East, Scandinavia, Mexico and Central America. Hulings painted what he wanted and sold what he painted. What's more, Hulings absorbed and transformed realist technique in ways few, if any, other artists can claim. From Vermeer to Van Gogh, from John Singer Sargent to John Sloan, from Barbizon France to Russian impressionism, spanning realism and abstraction, you can read the story of several centuries of Western painting in the works of Clark Hulings. And yet, Hulings developed a personal style all his own—his work is unmistakable. Others try to copy him to this day but he's truly inimitable.



Clark Hulings (1922-2011), *Riomaggiore—Sunday Afternoon*, 1989. Oil, 27 x 48 in.

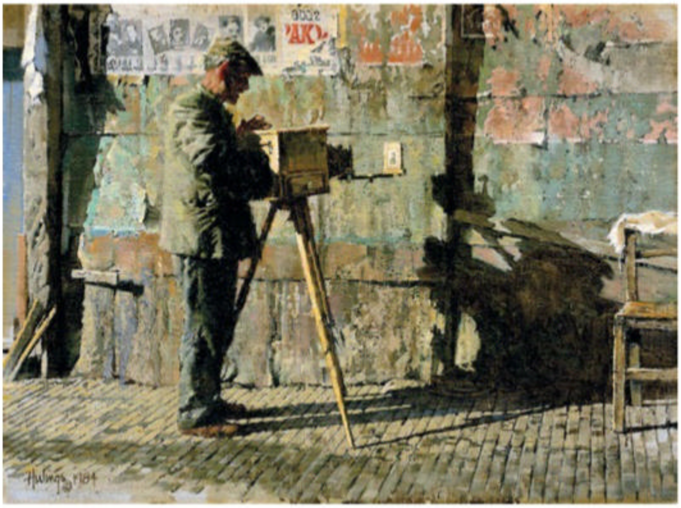
AFAM: The title of your book is *Clark Hulings and the Art of Work*. Why were themes of "work" so central to Hulings' sense of self and artistic practice?
JB: Once Clark Hulings committed to the subject matter that would occupy him throughout his career, that is, the daily lives of working people in traditional cultures, cultures that were rapidly evaporating in the late 20th century, he seems to have made a decision to share in the rhythms— the circadian rhythms, perhaps—of their lives, putting in full days of photography, drawing and painting. In this way, he would understand, physically and emotionally, their exhilaration and their exhaustion; this understanding, in turn, would make its way into his practice as a painter.



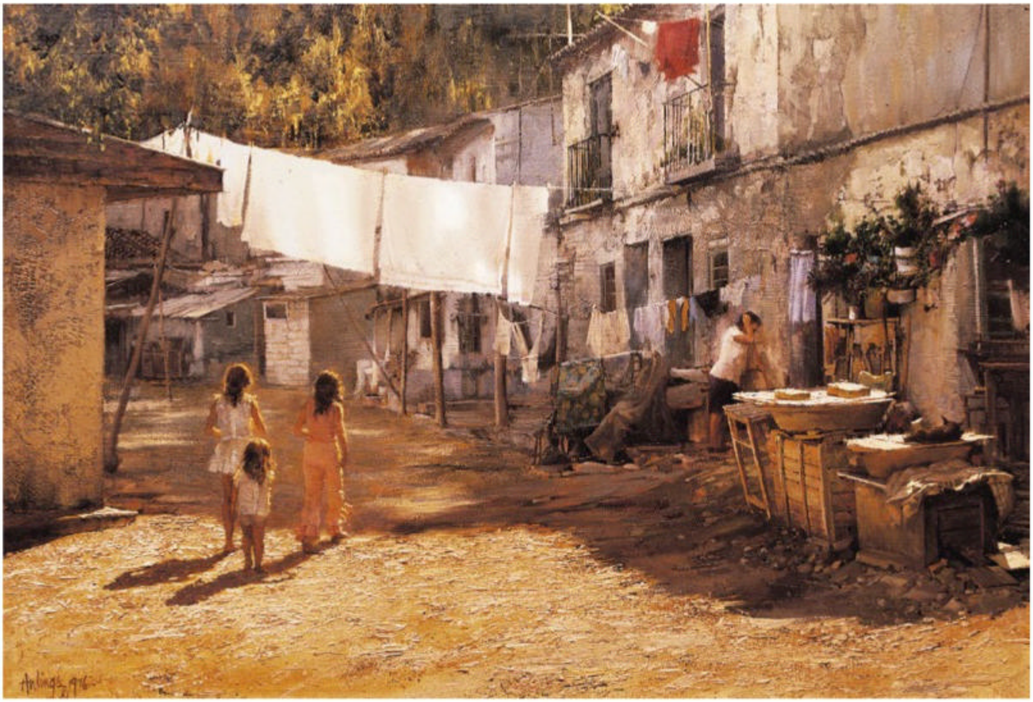
Clark Hulings (1922-2011), *Mexican Rosary Man*, 1984. Oil, 16 x 20 in.

AFAM: Why was it important to Hulings to emphasize his view of himself as not only an artist, but a working artist? What is the distinction?
JB: One of the key themes in the book is the notion of the artist—the successful artist—as someone who pays attention to the business of art, as Hulings did. Hulings was disciplined, kept meticulous records and cultivated clients. Rare in the art world, Hulings ultimately had no gallery representation, nor did he need any. I think this is an important corrective to the romantic notion of the misunderstood, suffering artist, and I think you'll find that every successful artist has more than a passing understanding of the business of art.

AFAM: What is the most interesting discovery you made in the process of writing this book?
JB: Easily the most interesting discovery were the two Cold War paintings Hulings did for the U.S. Air Force. Hulings was put on a plane filled with artists and taken to Germany to paint as part of a government program. Hulings did two paintings, one of a line of soldiers disembarking at an airbase, the other an astonishing view of the Berlin Wall, not a wall at all, but a makeshift barrier of chicken wire and barbed wire, concrete and old wood in a muddy no-man's land. The work is anti-everything Hulings sought to portray. It's *John Le Carre, Spy Who Came In From the Cold* stuff. The colors are muted, but the eye wants to render the scene in noirish black and white…The touch of red we expect from Hulings is drained of color and life here in the dirty white rag, a fragment, perhaps, of the garment of



Clark Hulings (1922-2011), *Yugoslavian Street Photographer*, 1984. Oil, 12 x 16 in.



Clark Hulings (1922-2011), *Málaga Barrio (Spain)*, 1975. Oil, 22 x 32 in.

some desperate soul who failed to make it across, blown against the wire like a shard of shroud."

AFAM: You write that Clark Hulings' "rebellion rebelled against rebellion." Can you elaborate on what you mean by that and the insight it provides into Hulings' character?

JB: If Modernism is a rebellion against limiting art to the depiction of external surfaces, then Hulings's insistence on realism—and on the beauty of surfaces—constitutes a rebellion against rebellion. Hulings really went his own way, danced to his own drummer, as they say.

AFAM: Why did Hulings remain committed to realism in an age where it had largely fallen out of favor?

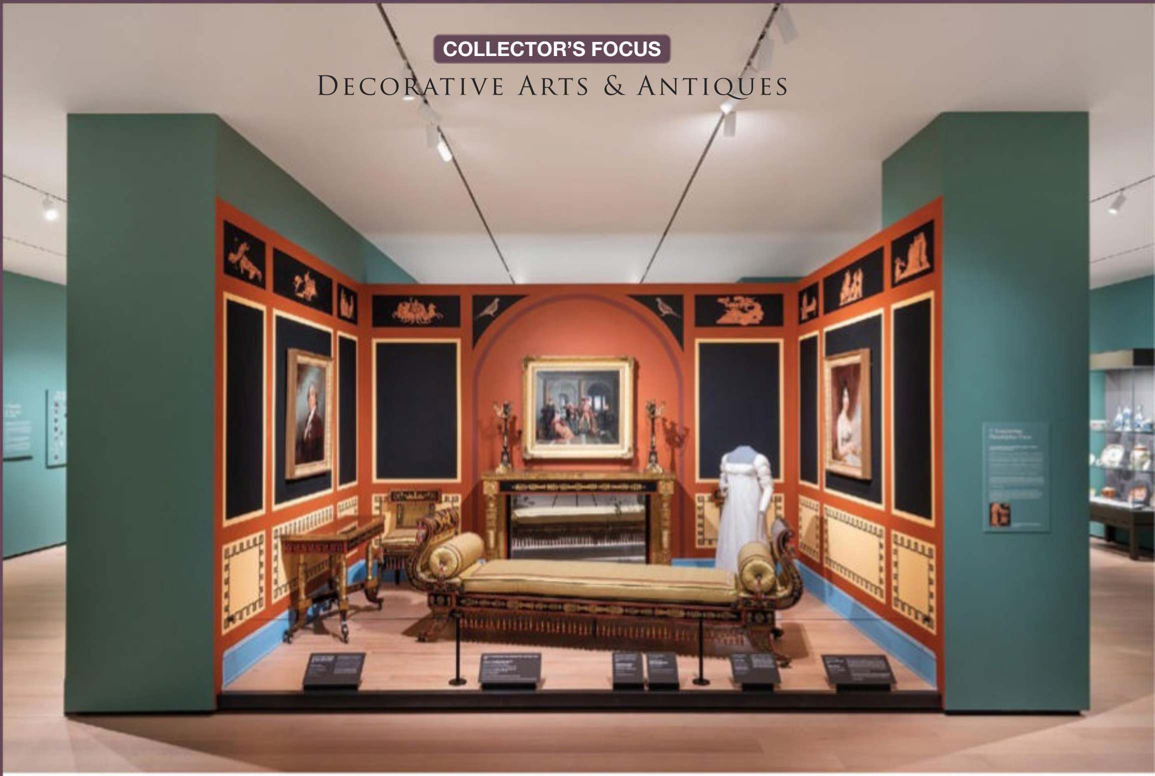
JB: We have to remember that realism was still very much a part of American genre painting. It's how Hulings becomes associated with and collected by patrons in the West and Southwest. More than that, however, plenty of other artists were playing in the realm of the realistic. Ed Ruscha's gas stations, Fairfield Porter's suburban and seashore scenes, Warhol's entire oeuvre, Pop Art in general—all of these mark different sorts of returns to realism. Did Hulings view realism as superior? I don't think so. Abstraction appears all over his work.

AFAM: Are there any misconceptions of Hulings that you would like to dispel?

JB: This imagined dichotomy—conflict—between realism and abstraction. The more I looked at Hulings's work, especially certain paintings like *Málaga Barrio*, *Mexican Rosary Man*, *Blacksmith Shop*, and *Yugoslavian Street Photographer*, the more abstraction and modernist principles, if you will, I saw in the backgrounds, in the application of paint, and in the doubling and mirroring of elements. Even as you smell the stucco and hay and flowers, you should know that Hulings's work is filled with subtle ideas and passages of great beauty and meaning. They repay viewing after viewing.

AFAM: What do you hope readers come away with after having read your book?

JB: I hope readers discover that there are whole worlds of American art that have yet to be explored. We know a great deal about American artists in Europe in the second half of the 19th century and in the years prior to World War II but the Golden Age of Illustration and the studies and travels of American artists in Europe and elsewhere after World War II have yet to receive much scholarly interest. Clark Hulings is a crucial American painter and I hope my book will make readers want to seek out his works and revel in their manifold wonders. ■



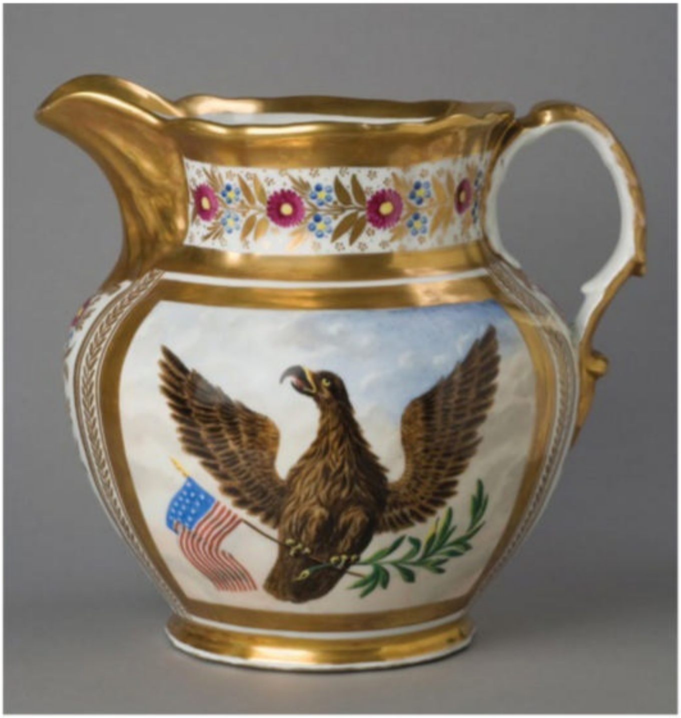
TIMELESS APPEAL

Introduction by Sarah Gianelli

Paintings and sculpture do not alone make a home. Our living spaces are also works of art created out of many works of art, and curated as thoughtfully as our collections of paintings and sculpture. Decorative objects, furniture, fine silver, stained glass, lamps and historical artifacts not only adorn our homes but create the setting in which we can best appreciate the art on our walls.

As this special section makes evident, the decorative arts, antiques and Americana market is thriving in the auction and fine art show arenas, and seeing a surge of interest from a younger demographic of millennial collectors as well. From Colonial-era pieces to mid-century modern designs, these finely crafted, often functional, objets d'art provide a window into American history that can be easier to decipher than in a painting or sculpture. As our young nation was being forged, we can see the European influences and the uniquely American aesthetic taking shape across all items from fine furniture to ceramics and silver. The evolution of our country's cultural history is literally pressed

Above: **Philadelphia Museum of Art**, A vignette of furniture designed by the architect Benjamin Henry Latrobe for the house he designed for Philadelphia merchant couple William and Mary Waln. John Aitken made the furniture and George Bridport painted the furniture to match the walls, which he also painted. The upholstery reproduces the original by John Rea. Courtesy Philadelphia Museum of Art.



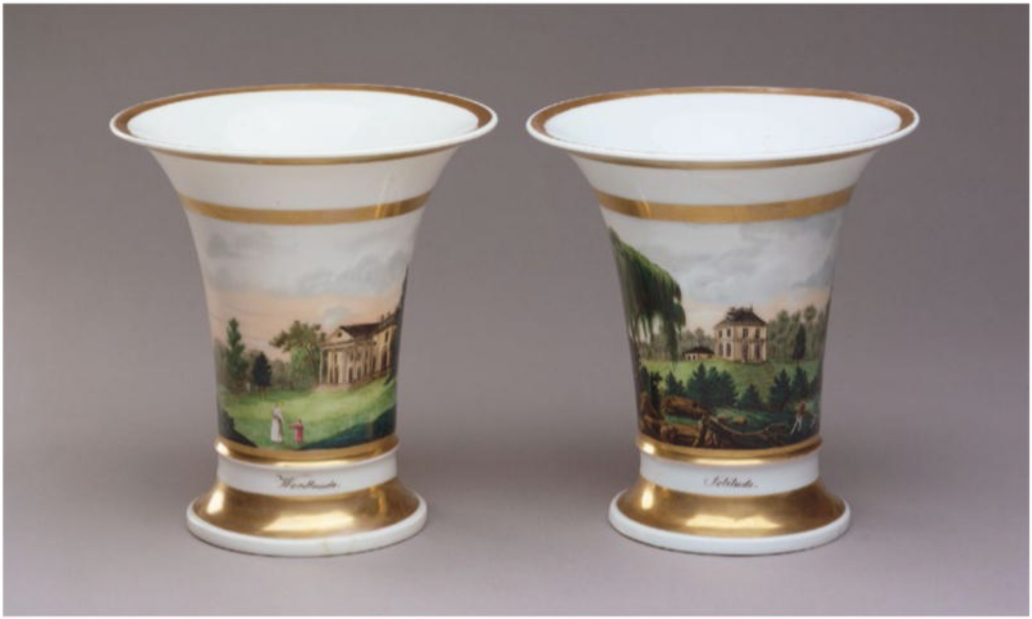
Philadelphia Museum of Art, *Pitcher*, ca. 1835. Tucker Factory, Philadelphia. Hard-paste porcelain with enamel and gilt decoration, 10⅞ x 11¾ x 9 in. Gift of Mrs. William M. Elkins in memory of her husband, 1947. Courtesy Philadelphia Museum of Art.

into the pieces themselves.

Once a year, we open up our coverage to highlight American decorative arts and antiques, a genre that is intimately connected to the more traditional forms of fine art that is at the core of this magazine. They complement our artwork visually to be sure, and also through the added historical context they provide to the era it was created.

In the remainder of this special section we will highlight decorative art dealers, auctions, upcoming fine art and antique shows, as well as hear from the leading experts and scholars who specialize in this area of the fine art world.

Based in Hillsborough, North Carolina, **Leland Little Auctions** has specialized in the sale of fine, high-end collectible objects for more than 20 years, with sales achieving over $17 million per year and growing.



Philadelphia Museum of Art, *Pair of Vases*, 1827, Tucker Factory, Philadelphia. Hard-paste porcelain with enamel and gilt decoration, 8½ in. x 8¼ in. Gift of Miss Mary Lea Perot, 1958. Courtesy Philadelphia Museum of Art.

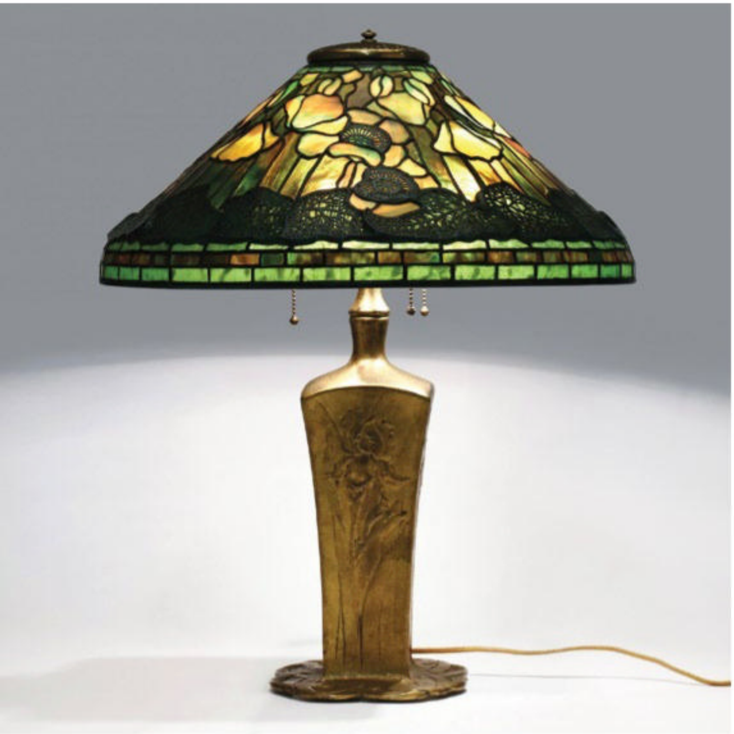
Roberto Freitas American Antiques & Decorative Arts, *Hand-carved Oak Tiller*, ca. 1870. Length: 44 in.

Philadelphia Museum of Art, *Teabowl*, 1765-1770. John Bartlam Manufactory, Cain Hoy, South Carolina. Soft-paste porcelain with underglaze blue hand-painted (interior) and transfer-printed (exterior) decoration, 1⅝ x 3 in. Purchased with the Baugh-Barber Fund, 2012. Courtesy Philadelphia Museum of Art.

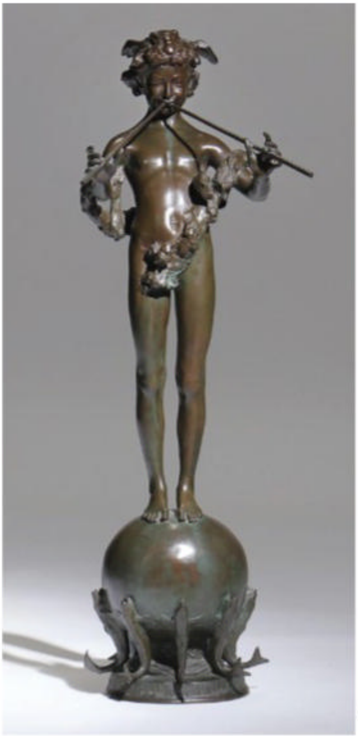
Roberto Freitas American Antiques & Decorative Arts, *Bound Home*, shellwork valentine with inset painting; painting: 5½ in., case: 15 x 15 in., signed lower right: 'R. Cahoon', shellwork signed on lower edge: 'B.A. Woodman #93',by Bernard Woodman (1920-1986) and Ralph Eugene Cahoon Jr. (1910-1982).

"We pride ourselves on providing collectors, estates and institutions with world-class auction services. The strength of Leland Little Auctions is a team of experienced professionals dedicated to their fields," shares the auction house.

The Leland Little Decorative Arts Department is a showcase of beauty for the sake of beauty. "Tiffany lamps and tall case clocks, Italian crystal chandeliers and French Empire candelabra—these are the things that add a touch of the extraordinary to our homes," notes the auction house. "The classical elegance of a Herend fish scale animal or the grace of a Lalique bowl brings us joy in its pure exquisiteness." Whether in the market to buy or sell, the boutique auction house invites collectors of all kinds to "explore your next treasure with Leland Little." Leland Little will be hosting a fine art auction on March



Leland Litte Auctions, Tiffany Studios, Poppy Table Lamp, ca. 1900. The Signature Winter Auction, December 3, 2022. **SOLD: $39,000**



Leland Little Auctions, *Pan of Rohallion*, by Frederick William MacMonnies (1863-1937). Decorative Art Auction, December 13, 2024. **SOLD $16,000**

12 and a decorative arts auction on March 14.

Roberto Freitas, of **Roberto Freitas American Antiques & Decorative Arts**, has been dealing independently in fine American antiques since early 2002. With nearly 30 years' experience in the antiques business, he has learned the trade hands-on, working for other prominent dealers. He exhibits at antiques shows country wide, and has sold to major collections and museums.

His inventory consists of period American furniture of the 18th and 19th century, complemented by folk and fine art, decorative objects and antiques. Currently in his inventory are works that include a sailor's shellwork valentine by Bernard Woodman with an inset circular painting by Ralph Cahoon that depicts an American three-masted schooner, and a mermaid in the water holding a bouquet of flowers in one hand, and a banner reading "Bound Home" in the other. Freitas says, "Between 1977 and 1982, Ralph Cahoon and Bernard Woodman collaborated on dozens of delicate and charming sailor valentines, combining Bernie's beautiful shellwork with Ralph's whimsical fantasies." The piece is housed in an octagonal wood box with glass cover. Also of note is a hand-caved oak tiller, circa 1870, from a yacht named Merlin. Freitas explains that the tiller is "carved with the name of the yacht, its owner's name, G. T. Raynes, races won and a coat of arms, *Esse Quam Videri* (to be, rather than to seem), leading to a rope-twist which terminates with a merlin's head." ■

Featured Galleries

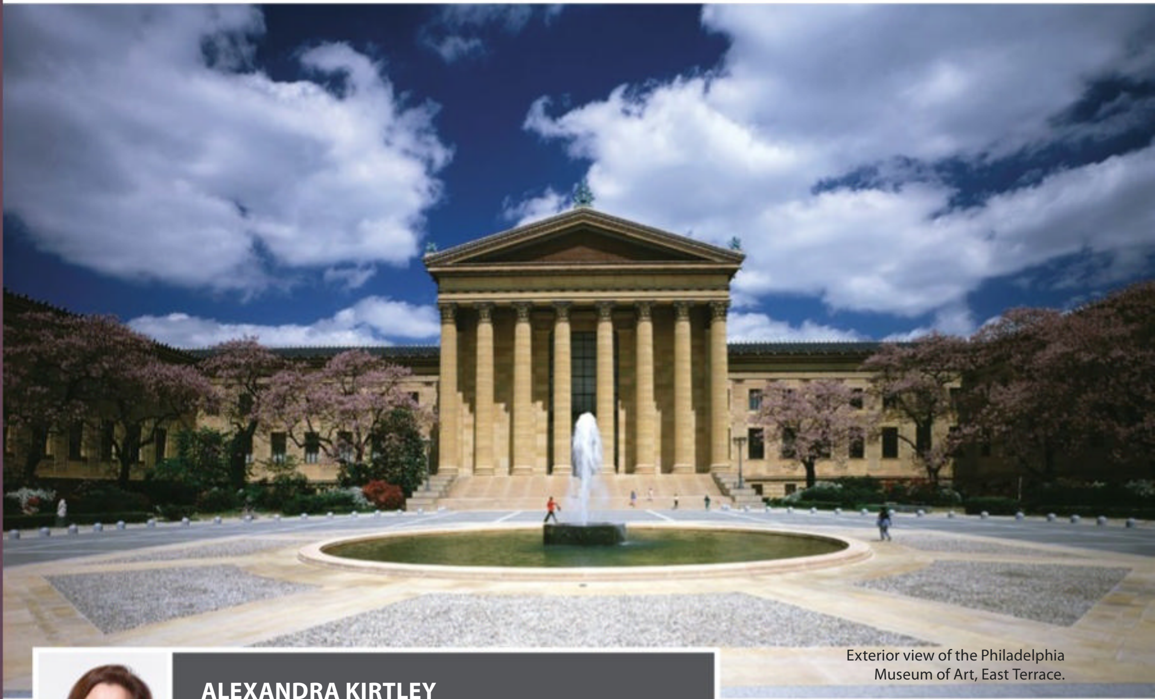
Leland Little Auctions
620 Cornerstone Court
Hillsborough, NC 27278
t: (919) 644-1243
www.lelandlittle.com

Philadelphia Art Museum
2600 Benjamin Franklin Parkway
Philadelphia, PA 19130
t: (215) 763-8100
www.philamuseum.org

Roberto Freitas American Antiques & Decorative Arts
156 Water Street
Stonington, CT 06378
t: (860) 535-1797
www.robertofreitas.com

CURATOR CHAT

WE ASK LEADING MUSEUM CURATORS ABOUT WHAT'S GOING ON IN THEIR WORLD



Exterior view of the Philadelphia Museum of Art, East Terrace.

ALEXANDRA KIRTLEY

Montgomery-Garvan Curator of American Decorative Arts

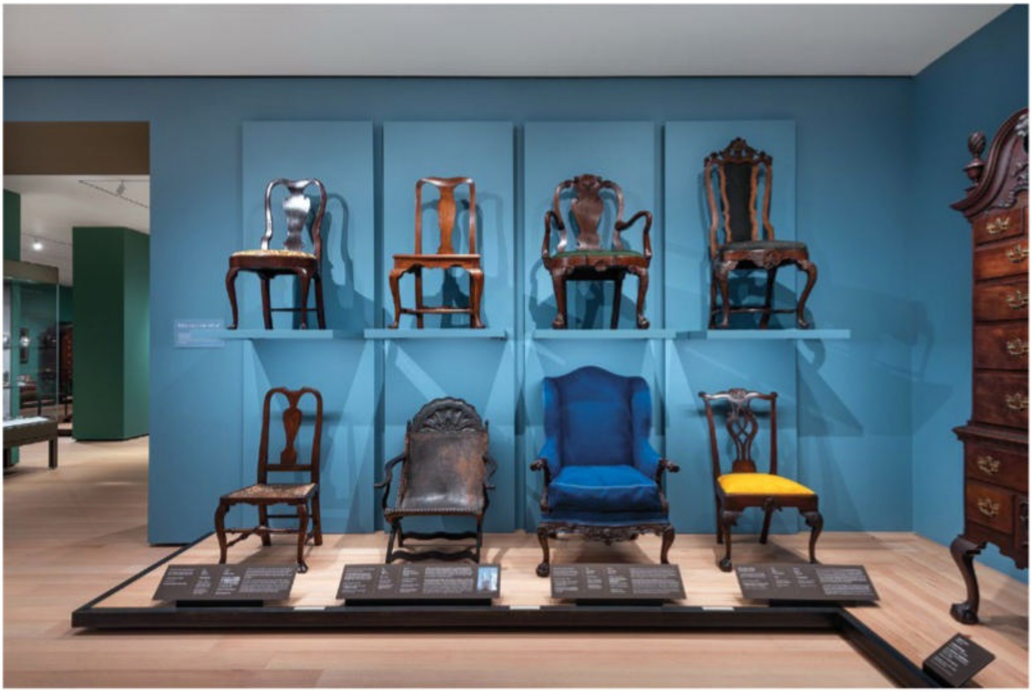
PHILADELPHIA MUSEUM OF ART

www.philamuseum.com

What is your area of specialization within the Decorative Arts genre?
I focus primarily on furniture, upholstery and ceramics. I landed on American art because I wanted to knit together the artistic influences that impacted artists and artisans who created American art—our unique visual dialect. The influences of Italian, Native, Spanish, Swedish, Chinese, French and British art, to name a few, are often more readily discernible in decorative arts than painting, and so I chose to bring my traditional art historical foundation to the deeper study of American decorative arts.

What is your role in the department of American Art at the Philadelphia Museum of Art?
I oversee the museum's early furniture and ceramics, upholstery, period rooms, and two historic houses, as well as manage storage issues. As curators, we are tasked with presenting our collections in ways that enhance the art, tell a visual and narrative story and captivate visitors. I love installing the collections, by placing the works of art in an exciting display (like the wall of chairs in the early American galleries) or by isolating a single work of art—like the early Philadelphia porcelain pickle stand—to generate a "wow" factor.

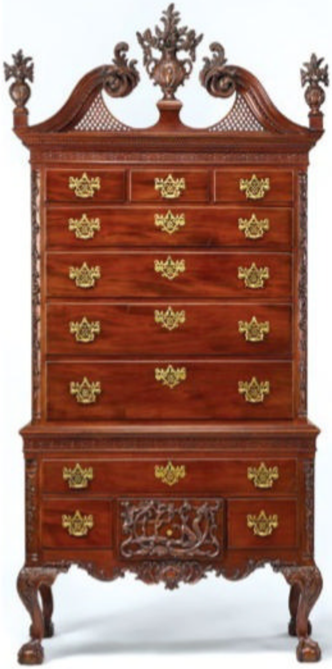
What are a few of the most significant pieces in PMA's collection?
Throughout the early American galleries, we place works of art

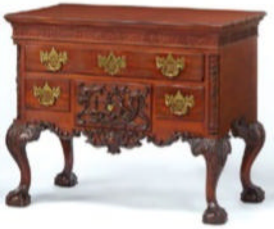


A display of chairs in the American Galleries at the Philadelphia Museum of Art. Photo: Joseph Hu © Philadelphia Museum of Art.

in a position that tells visitors of their importance. The strong blue reproduction upholstery of the bergère à oreilles (French chair) encourages questions about color—here, the oh-so popular indigo dye brought to North America by enslaved Africans. We have a nod to the colorful and exciting iconography that the Pennsylvania Germans maintained in their artisanal worlds, as seen in the walnut Kleiderschrank (clothes press) with sulfur inlay—juxtaposed with the more dominant British styles for case furniture (like the high chest and dressing table carved with Fox and Grapes) in mahogany—which German cabinetmakers often made.

Philadelphia's profound cultural and economic ties with the South are highlighted in the 1743 signed and dated high chest that was made by the Philadelphia-born joiner Josiah Claypoole, who was excommunicated from the city for stealing silver and went on to make a living in Charleston





High Chest of Drawers and Dressing Table, 1765-1775, Unknown, Philadelphia. Mahogany, tulip poplar, white cedar, yellow pine and brass, (high chest) 8 ft. ¾ in. x 46½ in. x 25¾ in. Gift of Mrs. Henry V. Greenough, 1957. (dressing table) 29⅞ in. x 35 in. x 23¼ in. Purchased with funds contributed by Leslie A. Miller and Richard B. Worley, Kathy and Ted Fernberger, The Ballinger Bequest, Marguerite and Gerry Lenfest, Mrs. J. Maxwell Moran, Lyn M. Ross, The Carey Bequest, an anonymous donor, Sarah Miller Coulson, Donna C. and Morris W. Stroud II, Mr. and Mrs. Frederick Vogel III, Dr. and Mrs. Robert E. Booth, Jr., and numerous other donors and with funds from the proceeds of the sale of deaccessioned works of art, 2012.

and in America's earliest porcelain (made by John Bartlam between 1765 and 1770), whose skilled artisans (including two enslaved African men) came to Philadelphia when Bartlam's high-risk porcelain enterprise failed in 1770.

The long sightline for the set of painted furniture made in 1808, after the design of architect Henry Latrobe, beckons visitors—not even subtly—into the realm of neoclassicism. Around the corner is the French bedstead of Napoleon Bonaparte's brother Joseph, who lived in Philadelphia for several decades after 1815. It provides a touchpoint for the boldness of French classicism that was embraced so eagerly throughout the U.S.—and of course here in Philadelphia too!

Pickle Stand, 1770-1772. Gousse Bonnin and George Anthony Morris, American China Manufactory, Philadelphia. Soft-paste porcelain with underglaze blue decoration, 5⅛ in. x 7 in. Gift of a 7th-generation Philadelphian, 2014.

What kind of insight can decorative objects provide into the eras in which they were made and utilized?

What the artisans made—the functions, the materials used, the shapes and colors favored—provides an extraordinary window into cultural influences and aspirations. And often, the synergies between works of art show both commonalities and distinctiveness. In 2010, we were given the earliest known Butaca chair, a low armchair with a cross stretcher support and sling-like leather upholstery made in Campeche, Mexico, between 1730 and 1770. The form is a hybrid derived from Asian seating (such as the Philippine design of the arms), combined with Indigenous seating in the low, broad slung profile of the seat, and European (specifically Italian and Spanish) designs for the X-shaped supports and wavy cross stretchers. This amalgamation of designs suggests the collaborative spirit of the decorative arts, and it is evident throughout the artisanal shops in colonial British North America—where a chest in an overtly British design has Germanic construction techniques—and the early United States. Throughout our history, entrepreneurial artisans have borrowed designs and techniques from imported wares and newly arrived émigré artisans and patrons to constantly and consistently innovate and create unique works of art.

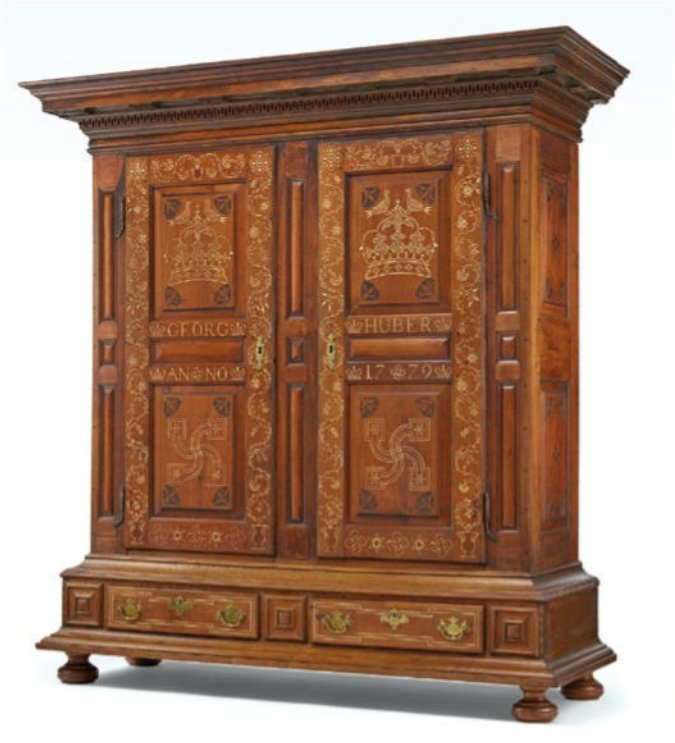
Butaca Chair, 1730-1770. Unknown, Campeche, Mexico. Mahogany, leather, and brass, 38¼ x 27¾ x 25¼ in. Partial gift of Bowman Properties and purchased with the Thomas Skelton Harrison Fund, 2012.

Can you give us a preview of any upcoming exhibitions you're working on now?

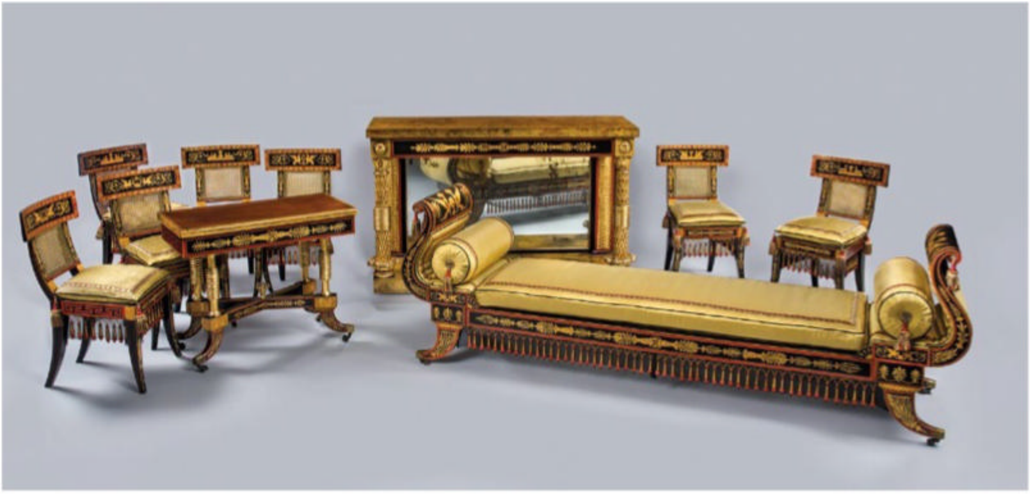
Construction has begun on the galleries for the American art collection dating from about 1850 to 1950, which we are aiming to reopen in the spring of 2026. This will be the first reinstallation of the art from that period since 1976. This is a period marked by the use of interior furnishings such as patterned and brightly dyed carpets, and upholstery dripping in elaborate trimmings. We will be creating several vignettes to create the settings—the contexts—for the outstanding paintings, sculpture and decorative arts in our collection. Our collections represent

American art, but they are strongest in the arts of Pennsylvania artists and artisans. We showcase the finest works of art from the broad range of artists and artisans who made it and all of the cultural influences that shaped it, from the first encounters with the Lenape to the many immigrants (including women and enslaved and free Africans) and those who were academically trained and who were self-taught. It will be a rich presentation to complete the narrative of American art from the 1680s to the mid-20th century.

Why is the preservation of this form of art history important?
The works of art—the material culture—of our past can tell us about our forebears in exciting ways by revealing what interested artisans and patrons—from materials, colors and shapes to the visual aspects of nature (in, for example, the rococo) or earlier cultures (neoclassicism and neogothic). While we may have more concurrent styles today, it is difficult to think of any that don't draw on or reference an earlier style, fashion or design. The past is always relevant to today, and to the future. ■



Clothes Press (Kleiderschrank), 1779. Unknown, Lancaster, PA. Walnut, yellow pine, oak, sulfur inlay; iron, replacement brass, 82¼ x 78 x 27½ in. Purchased with Museum funds, 1957.



Furniture Group, 1808. Designed by Benjamin Henry Latrobe, made by John Aitken and painted by George Bridport, Philadelphia. Walnut, tulip poplar, oak, painted and gilded decoration, brass; replacement upholstery. Gift of Marie Josephine Rozet and Rebecca Mandeville Rozet Hunt, 1935. Purchased with the gift [by exchange] of Mrs. Alex Simpson, Jr., and A. Carson Simpson, and with funds contributed by Mr. and Mrs. Robert L. Raley and various donors, 1986. Gift of Mrs. Swan McLean Grant, 1991.

MARKET REPORT

Promising Signs

The Americana market reflects an expanding and more inclusive collector base

Elizabeth Muir
Senior Specialist, American Decorative Arts and Americana
Bonhams, New York

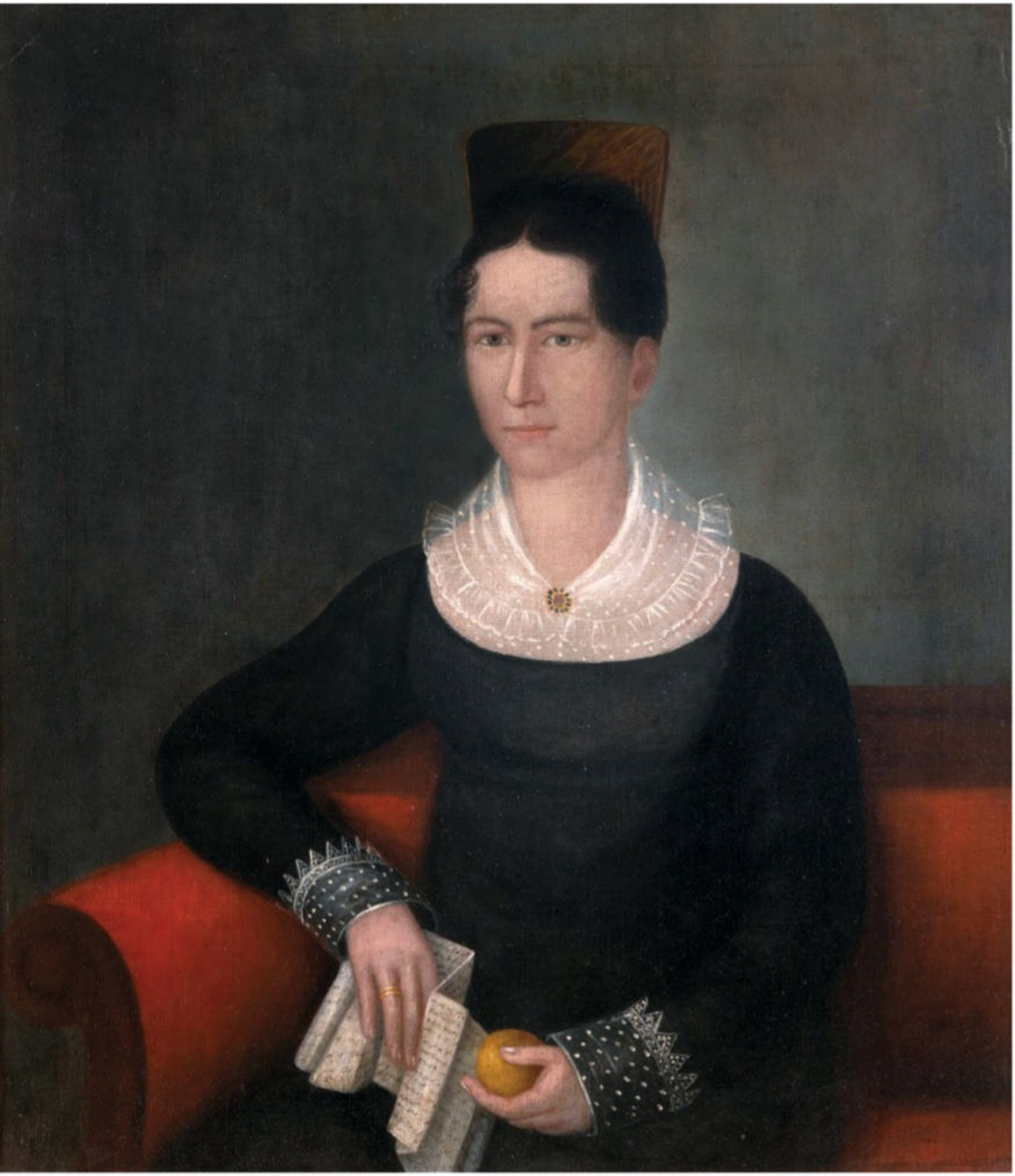
The Americana market continues to thrive in several key categories. Most notably, there is an ever-increasing enthusiasm for diversity, particularly when it comes to Black artists. We have seen prices for works by 18th- and 19th-century makers such as Peter Bentzon and Joshua Johnson soar in recent years, which is a recognition of their exceptional craft long overdue. At Bonhams Skinner, I had the distinct privilege of handling a beautiful and delicate portrait of a lady by Johnson in our November sale. After a frenzy of bidding, the superb quality of the oil painting pushed the final result well above its estimate, ultimately achieving $165,000.

This surge in interest in works by Black makers has been a welcome and exciting development. This shift reflects a larger transformation in the art market. Collectors and institutions are increasingly recognizing the rich history and talent of creators from diverse backgrounds, who have too often been overlooked or marginalized. The growing value placed on these artists' works is a promising sign of change, reflecting an expanding and more inclusive group of collectors.

Additionally, I have also found the belief that there is a dearth of millennial and even Gen Z buyers and bidders for the Americana market to be a myth. Personally, I have seen a vibrant response from young collectors at auction. For example, in our last Americana sale, we saw a notable influx of young collectors who were passionate about the decorative arts. They are particularly drawn to livable works like antique furniture, prints and samplers that span a range of historical periods from the Federal to the Victorian era. For this collector base, Americana is more than just acquiring objects, it's about forging a personal connection to the past that feels meaningful and relevant to their lives today.

Another area that continues to

John Shearer (active ca. 1790-1820), Samuel Luckett Desk, Loudoun County, Virginia, 1810. From American Furniture & Decorative Arts, November 2024, Online, Skinner Marlborough, Massachusetts. **SOLD: $58,880**



Joshua Johnson (ca. 1763-ca. 1824), *Portrait of a Woman Canvas*, 263/8 x 303/8 in. Framed, 31¼ x 35¼ in. From American Furniture & Decorative Arts, November 2024, Online, Skinner Marlborough, Massachusetts. **SOLD: $165,600**

Above: A fine and rare Chippendale mahogany dressing table, Philadelphia, Pennsylvania, 1760-75. From American Furniture & Decorative Arts, November 2024, Online, Skinner Marlborough, Massachusetts. **SOLD: $19,200**

Top: Six painted Shaker boxes, late 19th- and early-21st century. Maple and pine-covered oval boxes, joined with wooden pegs and copper tacks, the smaller four individually painted red, dark green, blue, and yellow, second-largest with warm brown stained surface, and the largest, a reproduction marked by Orleans Carpenters of Orleans, Massachusetts, From American Furniture & Decorative Arts, November 2024, Online, Skinner Marlborough, Massachusetts. **SOLD: $8,960** show growth is the market for Shaker furniture. This surge in interest has been particularly pronounced in response to the 250th anniversary of the founding of the Shaker community in America which was celebrated last year. The simplified forms of Shaker furniture have a distinctly modern feel, which is one of the reasons it has earned a place within the broader 20th-century design community.

For example, a group of colorful painted boxes that sold for $9,000 at one of our auctions last year would pair beautifully with the striking furniture designed by Wharton Esherick or George Nakashima.

Finally, I think that the greatest asset of the Americana market is its storytelling. In an age where so much of our lives are lived online and our interactions are increasingly digitized, Americana offers a refreshing contrast. The tactile, handmade nature of many of the objects reminds us of a time when craftsmanship was paramount. From works like an incredible Samuel Luckett desk, which was signed over 18 times by its maker John Shearer, to the second oldest known American violin, we continue to see at Bonhams that works with a story behind them are desired and they highlight the enduring appeal of Americana in the 21st century.

Americana is an evolving market that connects the past with the present, and it is clear that both new and traditional collectors are drawn to the timeless beauty and craftsmanship of the American Decorative Arts. ■

Bonhams
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(212) 644-9001
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Nathan Moody (1769-1815), a rare early-American violin, Newbury, Massachusetts, 1787. From American Furniture & Decorative Arts, November 2024, Online, Skinner Marlborough, Massachusetts. **SOLD: $10,240**

Crafted Worlds

The Chazen Museum presents an exhibition of multimedia creations by artistic polymath Wharton Esherick

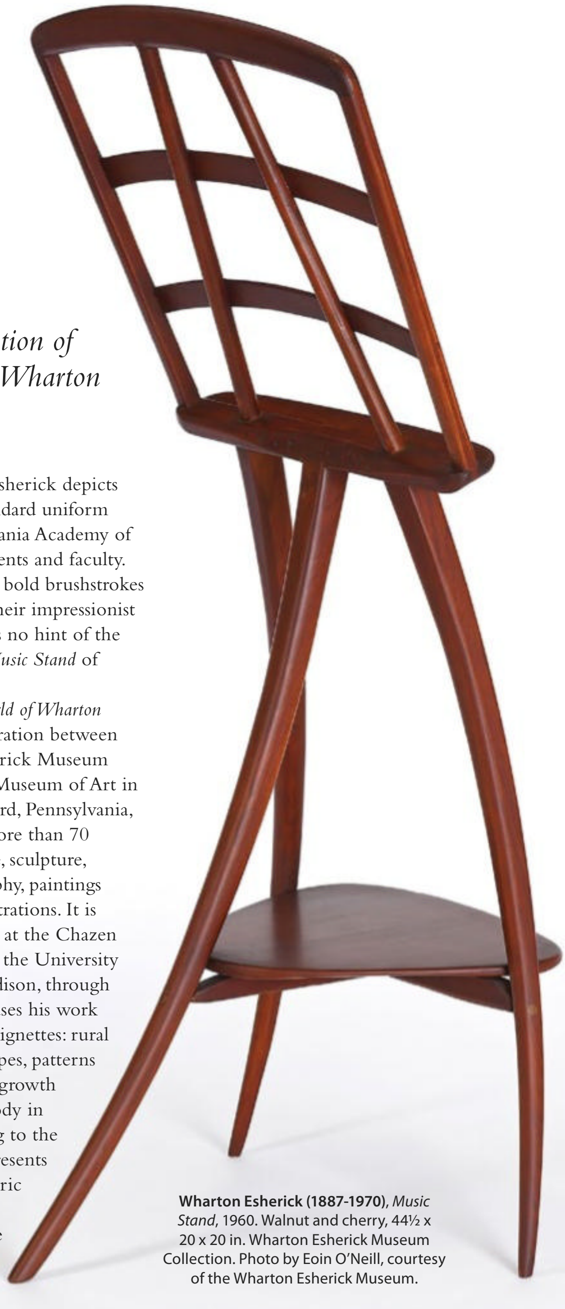
By John O'Hern

In its conceptual stage, the exhibition *The Crafted World of Wharton Esherick* was to be a showcase of the artist's woodcut prints.

Esherick (1887-1970) was born and raised in Philadelphia. He studied drawing and printmaking at the Pennsylvania Museum School of Industrial Art and painting at the Pennsylvania Academy of Fine Arts (PAFA). In 1920, he began carving designs on the frames for his paintings. This initiated an interest in wood that resulted in his creating woodcuts, sculpting in wood, designing and carving wood furniture and, between 1926 and 1966, creating his beautifully idiosyncratic home and studio in Malvern, Pennsylvania. He called it "an autobiography in three dimensions."

Esherick studied under the American impressionists William Merritt Chase and Edward Willis Redfield at PAFA but left before completing his studies because he felt he was being trained to paint like them. Among the works in the exhibition, which evolved into a comprehensive overview of his work, is *Self-Portrait*, 1919. The museum notes, "Esherick depicts himself in the standard uniform worn by Pennsylvania Academy of the Fine Arts students and faculty. The soft hues and bold brushstrokes are indicative of their impressionist influence." It gives no hint of the organic, sensual *Music Stand* of 1960.

The Crafted World of Wharton Esherick, a collaboration between the Wharton Esherick Museum and Brandywine Museum of Art in nearby Chadds Ford, Pennsylvania, now comprises more than 70 works of furniture, sculpture, historic photography, paintings and woodcut illustrations. It is currently on view at the Chazen Museum of Art at the University of Wisconsin–Madison, through May 18. It showcases his work in four thematic vignettes: rural and urban landscapes, patterns and form, natural growth and the human body in motion. According to the museum, "Each presents the iconic geometric patterns and sleek forms that became synonymous with the mid-



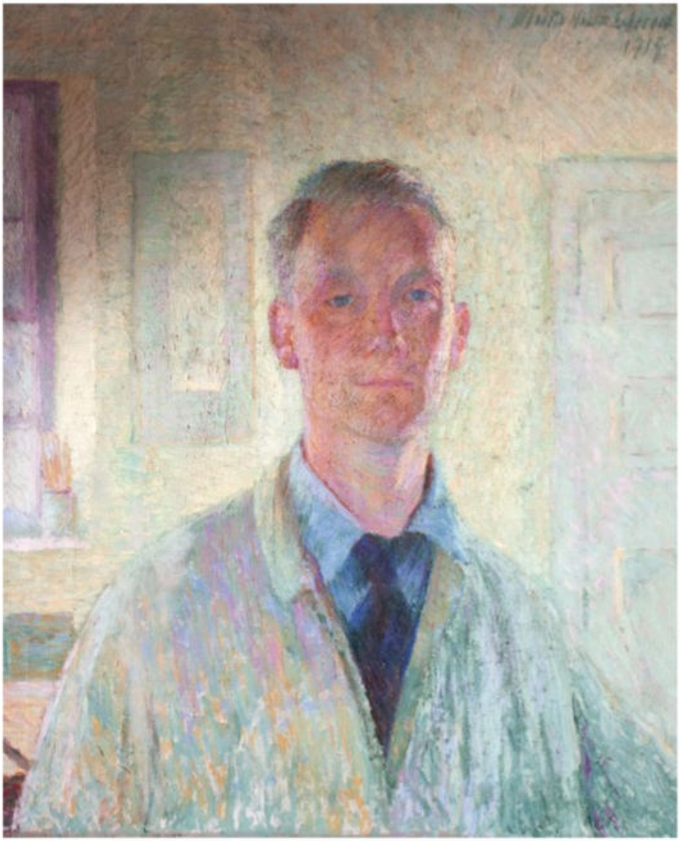
Wharton Esherick (1887-1970), *Music Stand*, 1960. Walnut and cherry, 44½ x 20 x 20 in. Wharton Esherick Museum Collection. Photo by Eoin O'Neill, courtesy of the Wharton Esherick Museum.

century designer."

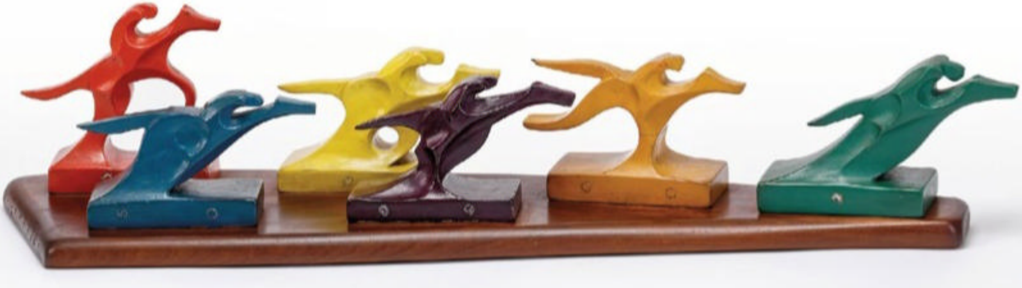
Amy Gilman, director of the Chazen Museum of Art, comments that the exhibition "offers deep insight into the American sculptor's innovative approach to design. His work seamlessly blends fine art and function, creating pieces that are both aesthetically pleasing and practical. This exhibition offers a unique opportunity to explore the breadth and versatility of his artistic practice."

Gilman continues, "Wharton Esherick elevated wood from a mere material to a medium for artistic expression. His work ranged from impressive architecture apparent in his home and studio to furniture that was as breathtaking as it was functional. *The Crafted World of Wharton Esherick* demonstrates the ways in which the sculptor brought together the beauty of nature and human touch to spearhead the studio furniture movement that continues to impact artists today."

When asked why the museum chose to host the exhibition, its chief curator, Katherine Alcauskas' reply is, "I am not a curator of decorative arts, but rather my curatorial background lies in the study of prints. I was personally very interested in sharing the work of an artist whose practice was so multifaceted, for Esherick practiced painting, printmaking and woodworking. He even designed and built the frames on the paintings in



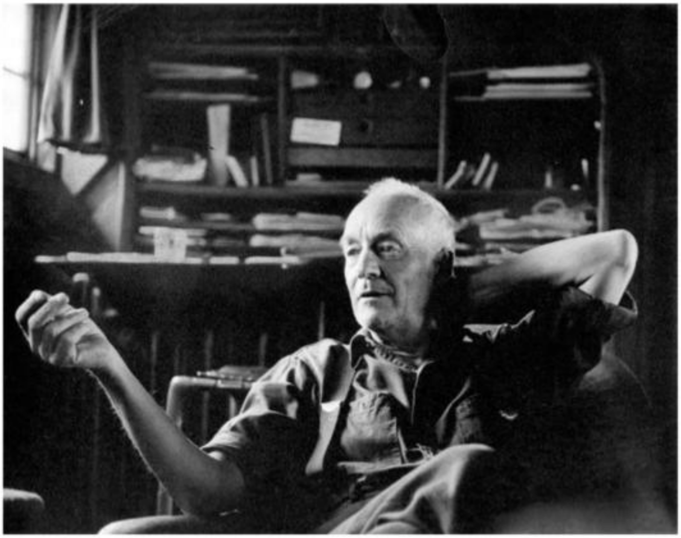
Wharton Esherick (1887-1970), *Self-portrait,* 1919. Oil on canvas, 31 in x 26 in. Wharton Esherick Museum Collection.



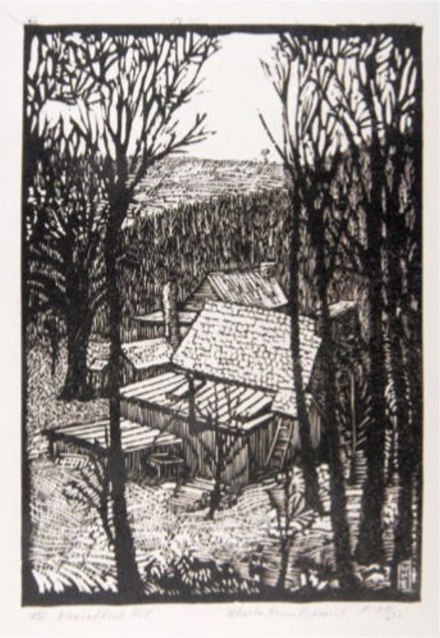
Wharton Esherick (1887-1970), *The Race*, 1925. Painted wood on walnut base, 6¾ x 30¾ x 8 ½ in. Wharton Esherick Museum Collection. Photo by Eoin O'Neill, courtesy of the Wharton Esherick Museum.

the exhibition. An exhibition like *The Crafted World of Wharton Esherick* demonstrates the reality of being an artist—someone who is compelled to create no matter what tools they find in their hands.

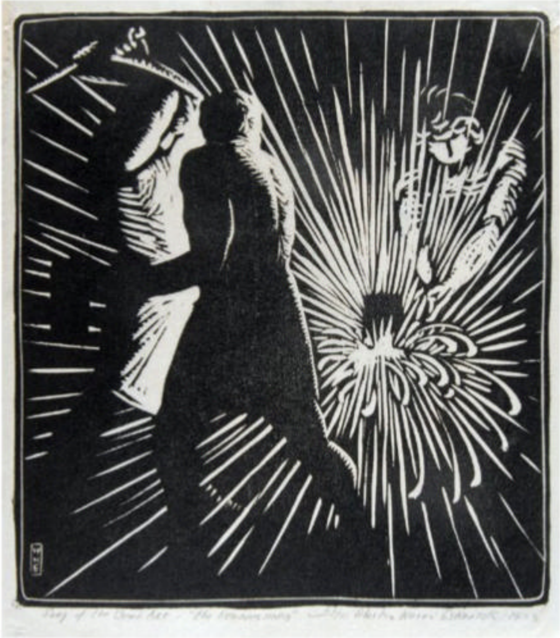
"Wharton Esherick is an artist who may not be a household name, especially here in the Midwest, but he is considered the father of the studio furniture movement—and well-known to many furniture makers and woodworkers (of which the Madison area has many). I knew that this collection and his studio are pretty inaccessible to those in the Upper Midwest, and the collection rarely



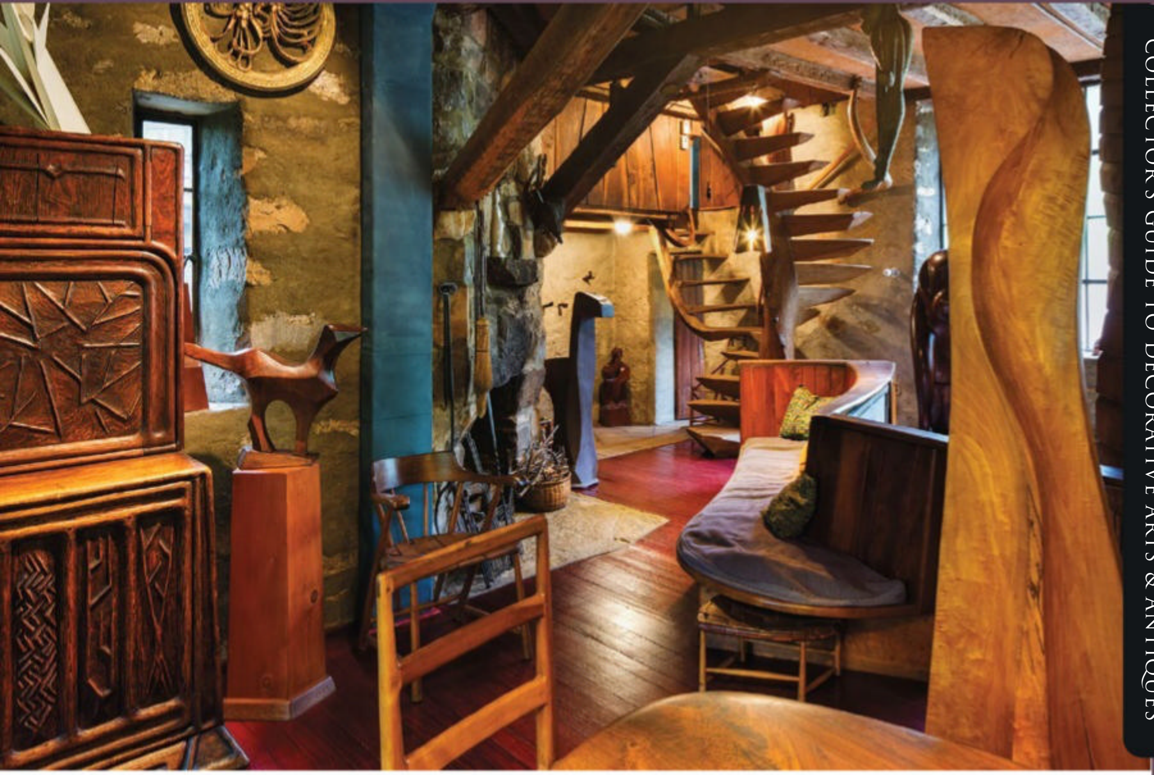
Wharton Esherick, ca. 1960. Photo by Susan Sherman, courtesy of the Wharton Esherick Museum.



Wharton Esherick (1887-1970), *Diamond Rock Hill*, 1923. Woodblock print, $19\frac{7}{8}$ x $15\frac{1}{16}$ in. Wharton Esherick Museum Collection.



Wharton Esherick, *Hammersman*, 1924. Woodblock print, illustration for Walt Whitman's *Song of the Broad-Axe* (Centaur Press, 1924), $19\frac{5}{8}$ x $12\frac{7}{16}$ in. Wharton Esherick Museum Collection.

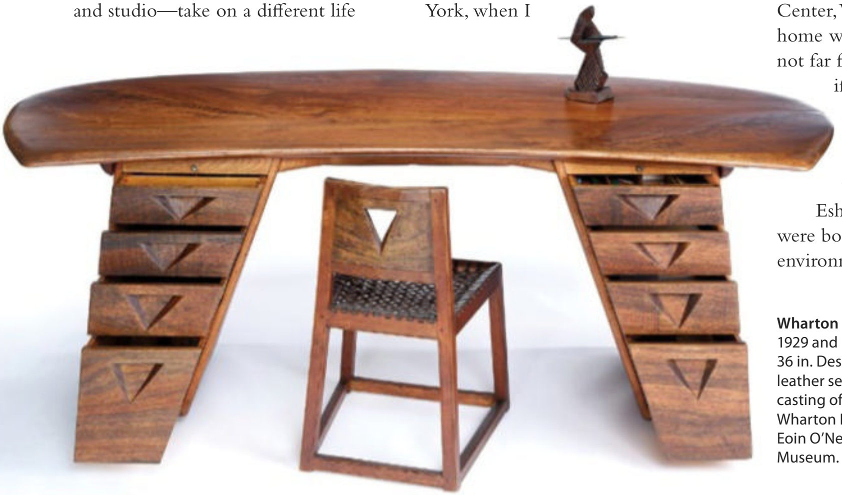


Wharton Esherick's Studio. Photo by Charles Uniatowski, courtesy of the Wharton Esherick Museum.

travels, so I jumped at this once-in-a-lifetime opportunity to share it with our community."

Objects removed from their context—in this case, Esherick's home and studio—take on a different life and can be studied and appreciated on their own. I learned this long before I became resident curator of Frank Lloyd Wright's Darwin D. Martin House in Buffalo, New York, when I assembled Martin House furniture, art glass and artifacts from around the U.S. and Canada for a small exhibition of his designs.

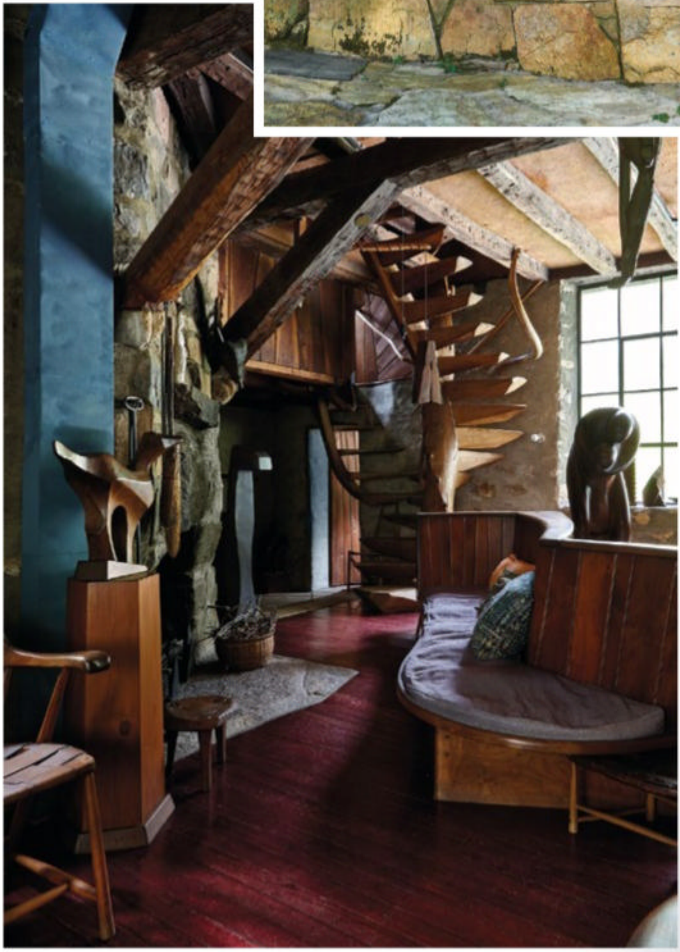
Wright was born in Richland Center, Wisconsin, and his longtime home was in Spring Green, Wisconsin, not far from Madison. I ask Alcauskas if she sees any parallels between the two artists and designers. She says, "Although their approaches were very different, Wharton Esherick and Frank Lloyd Wright were both influenced by the natural environments in which they were born

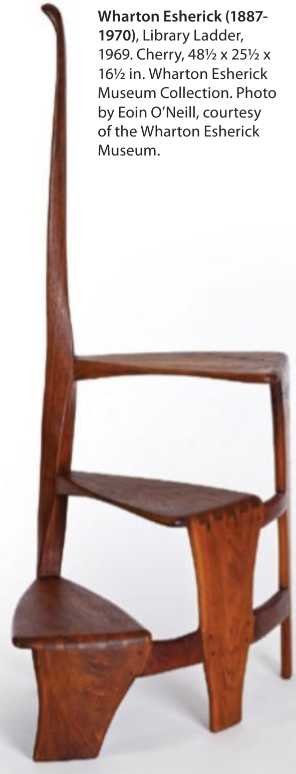


Wharton Esherick (1887-1970), Flat Top Desk, 1929 and 1962. Walnut and padouk, 28 x 82 x 36 in. Desk Chair, 1929. Walnut, padouk, laced leather seat, 28 x 18 x 18 in. Desk figure, bronze casting of 1929 Cocobolo original, 10 x 5 x 4 in. Wharton Esherick Museum Collection. Photo by Eoin O'Neill, courtesy of the Wharton Esherick Museum.

Studio exterior. Photo credit Joshua McHugh.

Interior of the studio with spiral stair. Photo credit Joshua McHugh.





Wharton Esherick (1887-1970), Library Ladder, 1969. Cherry, 48½ x 25½ x 16½ in. Wharton Esherick Museum Collection. Photo by Eoin O'Neill, courtesy of the Wharton Esherick Museum.

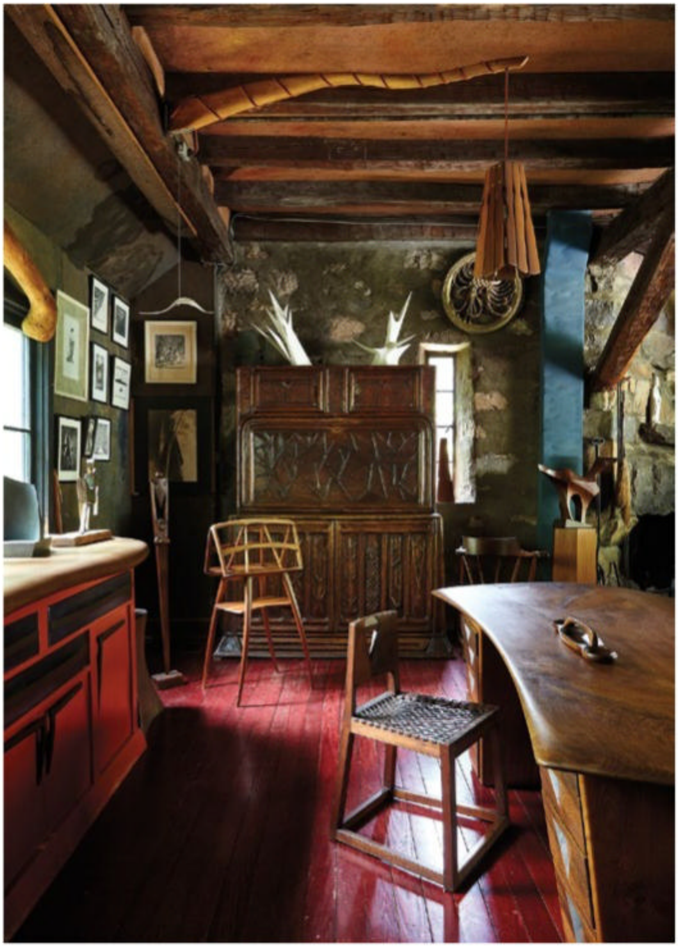
and lived. Wright incorporated the aesthetic of the Midwest prairie into his architecture and furniture. Although Wharton Esherick initially used a lot of exotic woods in his furniture and sculpture, he came to localize his materials, using woods like walnut and cherry found on his property on Valley Forge Mountain in Pennsylvania. Both men created homes for themselves where they were surrounded with their own designs—these spaces were really the epitomes of their artistic principles. Although he was a generation younger, Esherick was definitely aware of Wright's work. When I visited the Wharton Esherick Museum on a lovely fall day last year, I noted one of Wright's books on a bookshelf in his studio. I highly recommend that your readers visit both Taliesin and the Wharton Esherick Museum if they have the chance."

Visitors to the exhibition will have the opportunity to see Esherick's individual works for themselves, an illustrative prelude to seeing them in context at his home and studio.

Esherick explained, "I started as a painter and had exhibitions in Alabama, Washington, D.C., and Chicago. Then I found I wasn't painting like Wharton Esherick ought to paint, so I started with sculpture, then with furniture." As Alcauskas observed, Esherick "came to localize his materials." The artist commented, "if I can't make something beautiful out of what I find in my backyard, I had better not make anything."

Among the more unusual pieces in the collection is *The Race*, 1925, from a group of his carved chess sets and other games. The museum notes, *The Race* "is one of Esherick's first three-dimensional objects made for his children. Patterned after a horse racing game, he sculpted the horses in exaggerated strides with sharp angles to communicate their speed."

The Smithsonian American Art Museum notes, "Because he was self-taught as a sculptor and furniture craftsman, he directed any person interested in following his path just to begin, and to learn by making mistakes—'Then you have to work twice as hard to correct the mistakes and the thing begins to take shape.' He summed up: 'Listen, if you go into this thing that I'm doing, you'll have a hell of a struggle, but you'll have fun.'" ■



Interior of the studio. Photo credit Joshua McHugh.

Through May 18, 2025

The Crafted World of Wharton Esherick

Chazen Museum of Art,
University of Wisconsin–Madison
800 University Avenue, Madison,
WI 53706, (608) 263-2246,
www.chazen.wisc.edu

Historic Decor

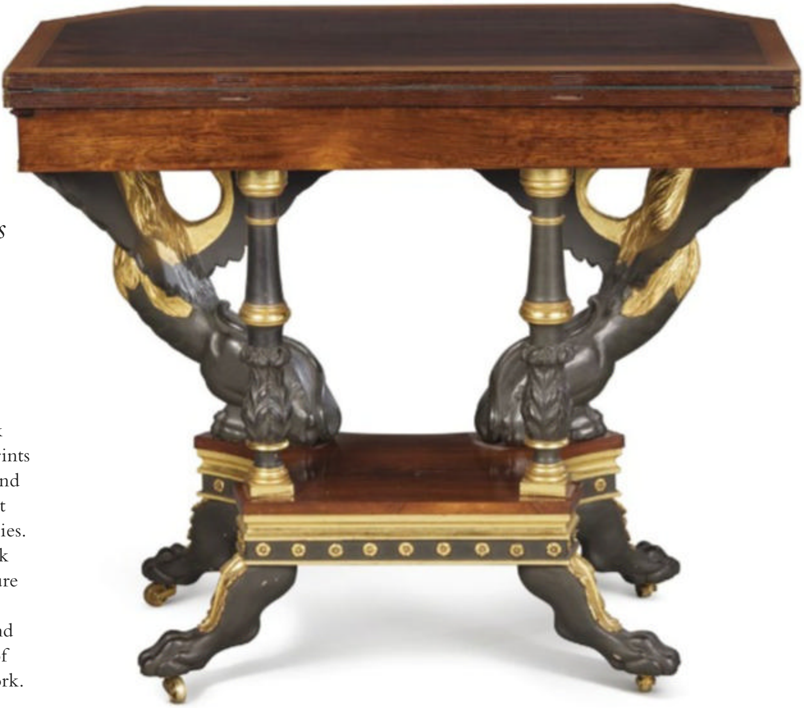
Sotheby's Important Americana sale achieves $4.5 million

Held in New York on January 25, Sotheby's *Important Americana* sale featured American furniture, folk art, ceramics, silver, stoneware, prints and photography from the 18th and 19th centuries, as well outsider art from the two consecutive centuries.

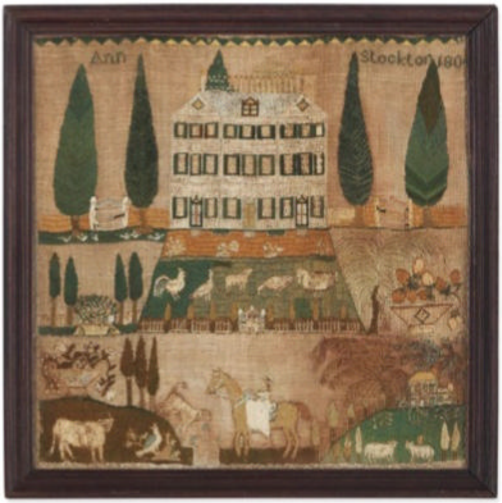
The sale included the Warwick Collection, the American furniture and folk art collection of Peter and Leslie Warwick, collectors and contributors to the scholarship of folk art, stoneware and needlework. *Important Americana* also featured folk art and furniture from the Peacock & Bryenton Collection.

The top lot was the Bush-Snader Family Queen Ann dressing table from circa 1755, which sold for $900,000, close to its high estimate of $1 million. The catalog describes the dressing table as "a masterpiece of 18th-century American artisanry." Following that lot was a 1770 Chippendale desk and book case that achieved $480,000, just short of its high estimate, and a silver coffee pot by American historical figure and renowned silversmith Paul Revere that sold for $440,000.

There were two welcome surprises during the auction. The first occurred when a very fine and rare classical eagle-carved games table, attributed to Duncan Phyfe (1768-1854), New York, circa 1825, sold for $156,000 against a high estimate of



A Very Fine and Rare Classical Eagle-Carved Games Table, attributed to Duncan Phyfe (1768-1854), New York, ca. 1825. Ormolu-mounted, giltwood and verte antique, inlaid satinwood, rosewood and mahogany, 30½ x 35⅝ x 18 in. Courtesy Sotheby's. **Estimate: $12/18,000** **SOLD: $156,000**



Ann Stockton (1793-1828), *A Very Rare and Important Needlework Sampler*, 1804, Upper Springfield Township, Burlington County, New Jersey. Silk and chenille threads and watercolor on paper on linen, 16¼ x 16¾ in.
Estimate: $150/200,000
SOLD: $180,000

An American Silver Coffee Pot, Paul Revere II, Boston, 1770-75. Courtesy Sotheby's.
Estimate: $500/700,000 SOLD: $440,000

The Important Bush-Snader Family Queen Anne Dressing Table, ca. 1750, case attributed to the Shop of Henry Clifton (ca. 1725-1771) and Thomas Carteret, carving attributed to Samuel Harding Philadelphia, Pennsylvania, 29⅞ x 32½ x 20¾ in. Courtesy Sotheby's.
Estimate: $400/1,000,000 SOLD: $900,000

$18,000. The stylish game table has the three-dimensional winged creatures that were popular among New York City cabinetmakers in the early 19th century. A Tiffany & Co. English silver-gilt bird cage, from 1985, also far surpassed expectations when it achieved $90,000 over its high estimate of $18,000.

The sale also notably featured Rhode Island furniture, birds of America from the Guennol collection, and important furniture from Pennsylvania, the birthplace of American democracy.

"*Important Americana* demonstrated that the market is quite alive and there is a demand for fresh-to-market works that are conservatively estimated," says Eric Gronning, head of the Americana department at Sotheby's. "Americana collectors are extremely passionate. Their love of early American design and history keeps them coming back; sometimes for 60-plus years." ■

TOP 10 LOTS

SOTHEBY'S, IMPORTANT AMERICANA, JANUARY 25, 2025 (INCLUDING BUYER'S PREMIUM)

TITLE	LOW/HIGH EST.	SOLD
THE BUSH-SNADER FAMILY QUEEN ANNE DRESSING TABLE	$400/1,000,000	$900,000
THE CORLIS-BOWEN FAMILY CHIPPENDALE DESK-AND-BOOKCASE	$300/500,000	$480,000
AN AMERICAN SILVER COFFEE POT, PAUL REVERE II	$500/700,000	$440,400
A RARE AND IMPORTANT NEEDLEWORK SAMPLER	$150/200,000	$180,000
AN AMERICAN SILVER MARTELÉ EWER AND PLATEAU	$80/120,000	$168,000
A CLASSICAL EAGLE-CARVED GAMES TABLE	$12/18,000	$156,000
THE RANLETT-RUST FAMILY CHIPPENDALE BOMBÉ SLANT-FRONT DESK	$100/200,000	$126,000
NEEDLEWORK SAMPLER	$150/200,000	$108,000
THE REYNELL-COATES FAMILY QUEEN ANNE BONNET-TOP HIGH CHEST OF DRAWERS	$80/160,000	$96,000
A PAIR OF BRITISH SILVER CANDLESTICKS	$80/120,000	$72,000

Supporting the Arts

The latest edition of the Philadelphia Show returns to the Philadelphia Museum of Art this spring

April 24-27, 2025

The Philadelphia Show
Philadelphia Museum of Art
2600 Benjamin Franklin Parkway
Philadelphia, PA 19130
www.thephiladelphiashow.com

Now in its 63rd year, the *Philadelphia Show* features more than 40 dealers from around the country on the iconic East Terrace of the Philadelphia Museum of Art. Collectors will be able to explore fresh-to-market works across centuries, including paintings, sculpture, ceramics and decorative arts, making for a dynamic blend of historic fine art, antiques and design.

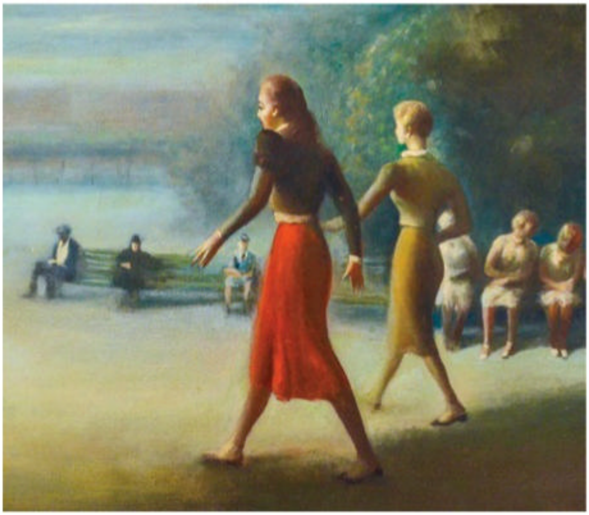
"The show is a vital contributor to the cultural fabric of Philadelphia," says Ellen Simon, chair of the *Philadelphia Show*. "It's a unique opportunity to support the museum's educational mission while experiencing exceptional works of art and design."

Proceeds from the *Philadelphia Show* benefit the Philadelphia Museum of Art's department of learning and engagement, which works to bring the visual arts to diverse audiences. The funds raised will support over 160,000 public experiences through the museum, including cornerstone programs like the "Pay What You Wish Family Festivals" and year-round free admission and tours for School District of Philadelphia students.

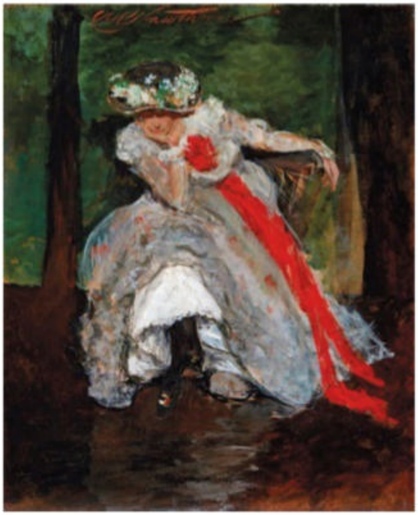
Exhibitors of fine art in attendance at the 2025 show include Avery Galleries, Graham Shay and Lincoln Glenn, Rehs Galleries, Kraushaar Galleries, Betty Krulik Fine Art Ltd., Somerville Manning Gallery, Dolan/Maxwell and more.

"We're thrilled to introduce a dynamic array of new exhibitors this year, alongside many returning favorites," says Huntley Platt, *Philadelphia Show* manager. "This edition offers something for every art enthusiast—from seasoned collectors to first-time buyers. It's a celebration of both tradition and innovation in the art world."

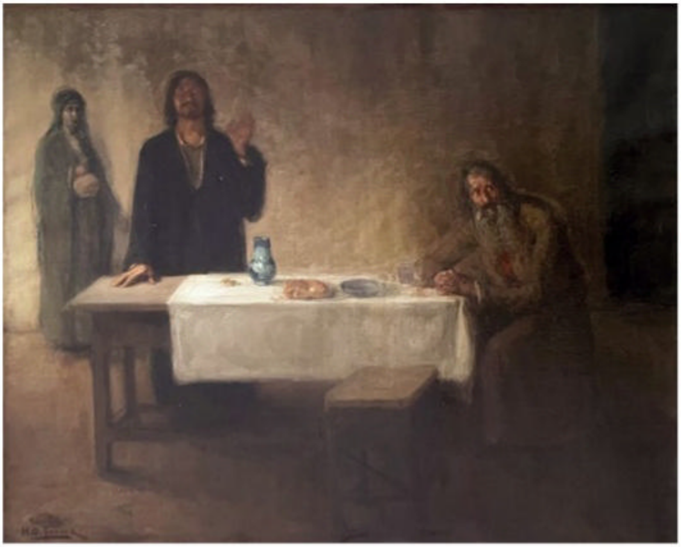
The *Philadelphia Show* will be held April 24 to 27. A preview party takes



Guy Pène du Bois (1884-1958), *Attention*, 1948. Oil on canvas, 20 x 30 in., signed lower right: 'Guy Pène du Bois'. Courtesy Graham Shay.



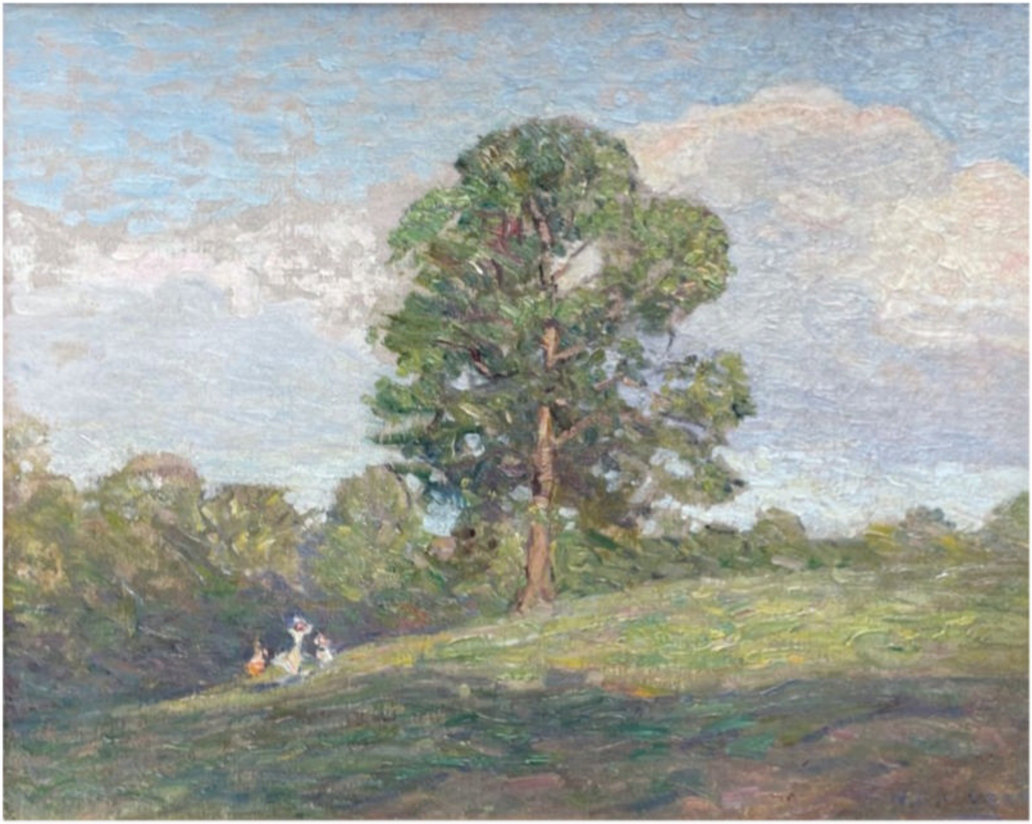
Charles Webster Hawthorne (1872-1930), *The Red Sash*, ca. 1898-1901. Oil on panel, 27 x 21½ in., signed upper center: 'CW Hawthorne'. Courtesy Avery Galleries.



Henry Ossawa Tanner (1859-1937), *And He Vanished Out of Their Sight*, 1898 Oil on canvas, 25¾ x 32 in. Courtesy M. Hanks Gallery.

place Thursday, April 24, from 6 to 9 p.m. In addition to the fine art and design that will be on view during the four-day event, a robust lineup of educational programs will be featured as well, including dealer talks, lectures, show tours and art projects, as well as a panel discussion with PBS's *Antiques Road Show* senior producer Sam Farrell. ■

N.C. Wyeth (1882-1945), *Figures in a Landscape*, ca. 1906-1910. Oil on canvas, 15½ x 19½ in. Courtesy Somerville Manning.



Collecting with Confidence

The Charleston Show returns with an impressive showcase of art, antiques, jewelry and fine objects

March 21-23, 2025

The Charleston Show
Charleston Festival Hall
56 Beaufain Street
Charleston, SC 29401
t: (330) 606-8226
www.thecharlestonshow.com

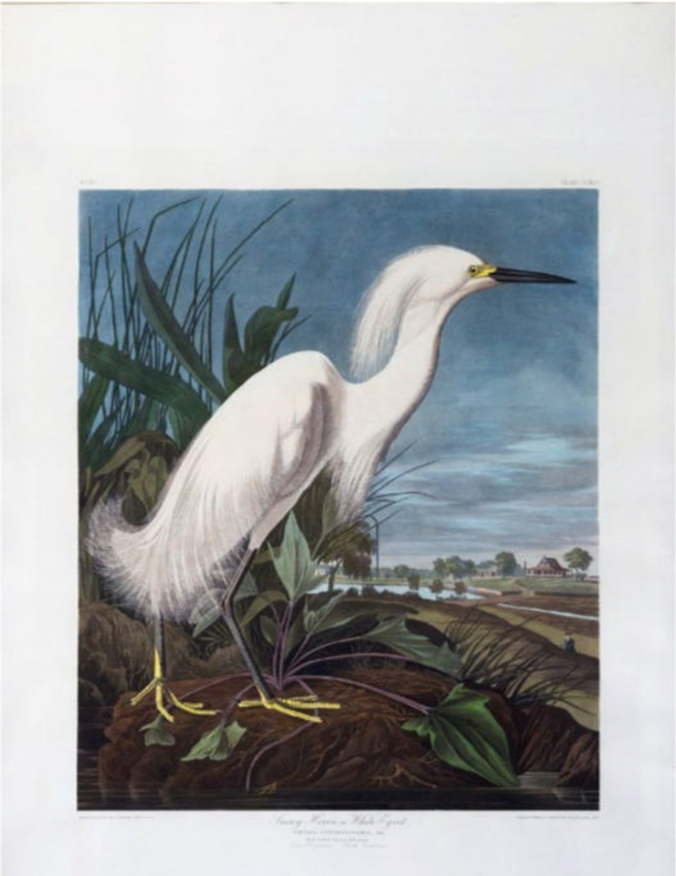
The exhibitor booth of Silver Art by D and R, an art dealer specializing in fine French antiques.

The Antiques Council, an international association that vets the dealers and objects of its members and shows, returns this March with the annual *Charleston Show* in the historic South Carolina city.

"Authenticity is extremely important, and we have developed written standards to guide exhibitors," says Kaye Gregg, Antiques Council director of shows and owner of Chicago's Finnegan Gallery. "We require that all exhibitors label and guarantee their merchandise in writing on a sales receipt which states the approximate age, origin, condition and restoration, if any, of all pieces that are exhibited. Additionally, we engage an independent appraiser to review the items in the show to help ensure our standards are met."

Offerings from 30 internationally-recognized exhibitors include fine traditional and contemporary paintings, works on paper and sculpture; antique and mid-century furniture and accessories; antique and contemporary prints of botanicals and maps, silver, antique rugs and garden antiques. In addition, a wide selection of vintage jewelry and accessories will also be available at the *Charleston Show*.

2024 show-goers mingle at United Kingdom-based exhibitor William Cook Antiques.



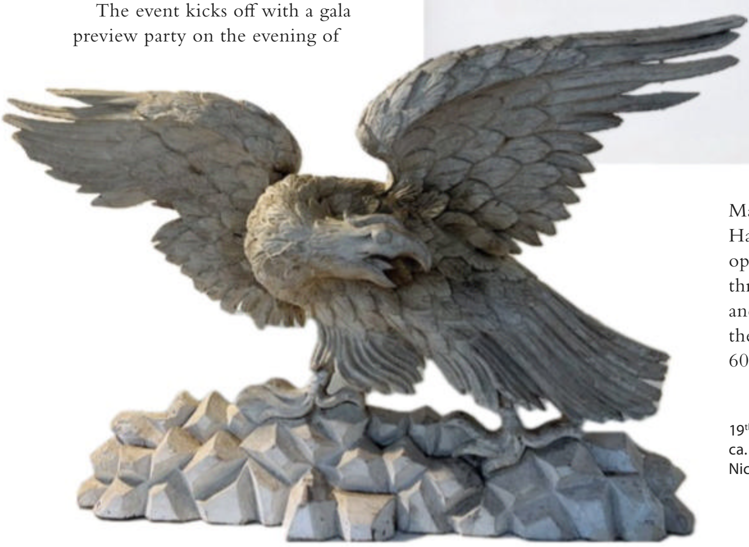
John James Audubon (1785-1851), *Snowy Heron or White Egret*, plate 242. Aquatint engraving with original hand color. Engraved and printed by Robert Havell, London (1827-1838), 37¾ x 24⅞ in. Courtesy Arader Galleries, Philadelphia, PA.

"The show presents a range of specialties and an international roster of exhibitors, carefully selected to ensure both variety and quality," says Gregg. "We work very hard to curate an interesting mix that is not too heavily weighted to any one field."

Gregg adds that "at an Antiques Council show, it is not just about what is offered, but the opportunity to interface with dealers who are experts in their fields and passionate about what they offer. Each dealer has a deep knowledge of their specialty and the enthusiasm to share ideas and insights with their customers to guide them to make the right choices."

Saturday will feature a talk and book signing by internationally-recognized interior designer Timothy Corrigan titled "At Home in France: Inspiration and Style in Town and Country," as well as a panel discussion on "Living with Antiques" with three notable designers on Friday and, on Sunday, a presentation by Drayton Hall Preservation Trust: "Through the Looking Glass: Decorative Arts Deconstructed."

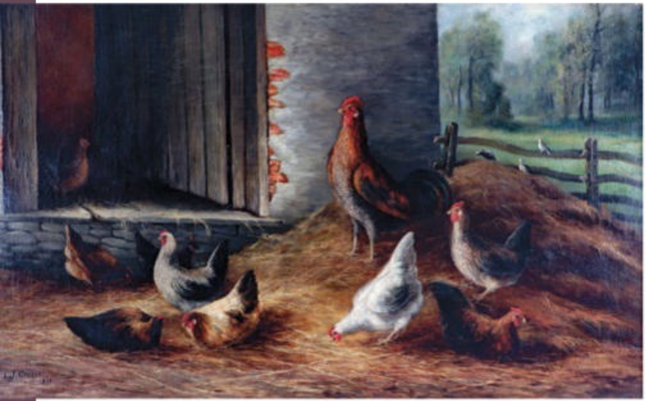
The event kicks off with a gala preview party on the evening of March 20, benefiting the Drayton Hall Preservation Trust, and the show opens to the public Friday, March 21, through Sunday, March 23. For details and to purchase tickets visit www.thecharlestonshow.com or call (330) 606-8226. ■



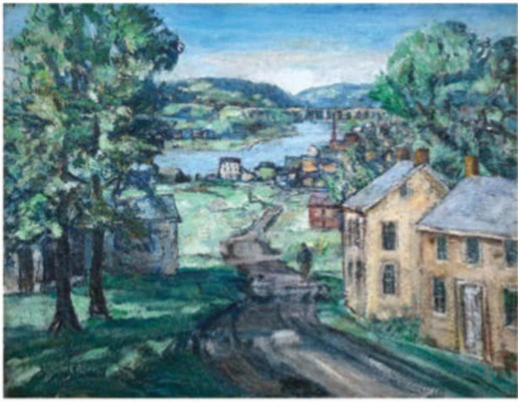
19th-century carved wood pilot house eagle, ca. 1840. Wood, 24 x 30 in. Courtesy Thurston Nichols, Bethlehem, PA.

Fresh Merchandise

Experience a variety of antiques and fine art at the 6th edition of the Mid Atlantic & Antique Garden Festival



Louis J. Cruise (1861-1945), *Farmyard Scene with Chickens*, 1911. Oil on canvas, 35 x 55½ in. Courtesy of Paul Vandekar Antiques.



Walter Emerson Baum (1884-1956), *Summer Scene*, 1938-46. Oil on canvas, 32 x 40 in., signed lower left, titled and dated on label, verso. Courtesy of Roberto Freitas Fine Art & Antiques.

April 26-27, 2025
Mid Atlantic Antique & Garden Festival
Aix La Chapelle Farm
19130 Jerusalem Road
Poolesville, MD 20837
www.midatlanticantiquesfestival.com

Show organizers Joy and Jon Siegel, are gearing up for the charming event known as the *Mid Atlantic Antique & Garden Festival*. Hosted at the Aix La Chapelle Farm in Poolesville, Maryland, attendees will experience a "village-like" setting where they can browse around 60 dealers located in booths and around historical barns, buildings and show tents.

"The theme," says Joy Siegel, "is to curate a diverse group of quality antique dealers that are in active pursuit of bringing fresh merchandise to exhibit. Our dealers come from over 18 states: The East Coast from Maine to Florida, and west to Kentucky. They bring both American and European material (furniture, fine art, Americana, folk art, garden décor) with an emphasis on the 18th and 19th century, plus a dealer or two that focus on quality, collectible mid-century modern." In addition, the show has been expanded to include dealers in quality garden furnishings and horticultural material.

Dealers that exclusively feature fine art, in genres like portraits, still life and landscapes, include the following: Denise DeLaurentis, based in Connecticut, who specializes in fine art prints, engravings and watercolors; Georgia-based Mr. Chippendales Best, offering American and European paintings; Maine's Bradbury Art & Antiques; Taylor Carlisle Galleries, located in Washington D.C., featuring engravings of botanicals, architecture and historical figures; and Paul Vandekar Antiques out of Pennsylvania, with works like *Farmyard Scene with Chickens* (1911) by Louis J. Cruise (1861-1945).

Roberto Freitas American Antiques and Decorative Arts, also in Connecticut, presents an impressive array of American paintings, like that of Pennsylvania impressionist and New Hope School painter, Walter Emerson Baum (1884-1956). His piece *Summer Scene* depicts the artist's hometown in Sellersville, Pennsylvania. "True to his style, it is bold and vibrant and, through the artist's eyes, documents a view of North Main Street leading down to Sellersville town, painted circa 1938 to 46," says Siegel.

The *Mid Atlantic Antique & Garden Festival* is open April 26 and 27, and while enjoying amazing art and antiques, visitors are encouraged to try the wine café, food trucks, taproom and bakery. Visit the website for a site map, tickets and additional details. ■

COLLECTOR'S GUIDE TO DECORATIVE ARTS & ANTIQUES

CALENDAR

MARCH 21-23, 2025

The Charleston Show

Charleston, SC
www.thecharlestonshow.com

Produced by the Antiques Council and inspired by the rich historical, architectural and cultural heritage of Charleston, South Carolina, the *Charleston Show* has established itself as the premier destination for collectors and design enthusiasts.

APRIL 24-27, 2025

The Philadelphia Show

Philadelphia, PA
www.thephiladelphiashow.com

Held annually on the East Terrace of the Philadelphia Museum of Art, the *Philadelphia Show* presents the highest quality collectible antiques, art and design presented by over 40 leading American dealers. Exhibitors will present fine art, Americana, furniture, folk art, ceramics, porcelain, silver, jewelry, textiles, decorative arts and much more.

APRIL 26-27, 2025

Mid Atlantic Antique & Garden Festival

Poolesville, MD
www.midatlanticantiquesfestival.com

Staged on a charming farm Maryland farm, *Mid Atlantic Antique & Garden Festival* will showcase a curated list of over 60 antique dealers coming from over 18 states. Highlights will be dealers featuring fine decorative arts including 18th- and 19th-century American and European furniture; fine art, Americana, folk art, architectural items, plants and garden décor.

Roberto Freitas American Antiques exhibitor booth at *The Nantucket Show*. Courtesy The Nantucket Show.

JULY 18-21, 2025

The Nantucket Show

Nantucket, MA
www.thenantucketshow.com

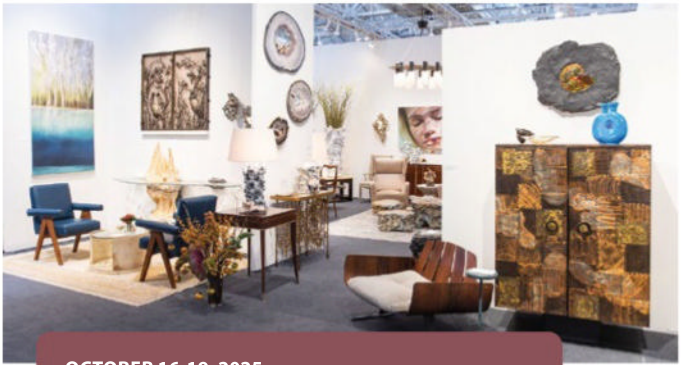
The Nantucket Show presents a carefully curated selection of dealers from across the U.S. and abroad exhibiting a diverse range of contemporary and traditional fine art, antiques and decorative objects. Exhibitor specialties include American, English and European fine furniture, mid-century modern furniture, antiquities, jewelry, nautical antiques and so much more.

MAY 10-13, 2025

The American Art Fair

New York, NY
www.theamericanartfair.com

The American Art Fair, hosted at the Bohemian National Hall, focuses on



Courtesy the San Francisco Fall Show

OCTOBER 16-19, 2025

The San Francisco Fall Show

San Francisco, CA
sffallshow.org

Founded in 1982, the *San Francisco Fall Show* features over 40 of the top dealers from around the world, offering for sale an extraordinary range of fine and decorative arts representing all styles and periods, including paintings, furniture, precious metals, ceramics, jewelry, rugs, photography, works on paper, books, ethnographic art, and objets d'art.

American 19th-and 20th-century works of landscapes, portraits, still lifes, studies and sculpture, exhibited by 17 of the nation's premier specialists and galleries.

JULY 25-27, 2025

The Newport Show

Newport, RI
www.thenewportshow.com

The fundraising event known as the *Newport Show*, celebrates another year of bringing exquisite vintage and antique fine art, fashion, jewelry and furniture to Newport, Rhode Island. The show begins with a Gala Preview Party on July 25, one of most anticipated social events of the summer season.

DATES TBD

Baltimore Art, Antique & Jewelry Show

Baltimore, MD
www.baltimorefallshow.com

This prestigious show, held at the Baltimore Convention Center, offers collectors the most all-inclusive buying platform from experts across all disciplines. Enjoy an impressive diversity of furniture, major works of art, antique and estate jewelry, contemporary fine crafts and more.

NOVEMBER 7-9, 2025

Delaware Antiques Show

Winterthur, DE
www.winterthur.org

Held at the Winterthur Museum Garden and Library in Wilmington, the *Delaware Antiques Show* presents a broad range of American fine art, antiques, decorative art and design from more than 60 distinguished dealers.

NOVEMBER 7-9

Hillsborough Antiques + Art + Design Show

San Mateo, CA
hillsboroughantiquesartdesign.com

The *Hillsborough Antiques + Art + Design Show,* which benefits United Veterans Services, will feature 75 premier exhibitors from across the U.S. and Canada, offering fine antiques and decorative arts representing all design movements of the 17th, 18th and 19th centuries and introducing vintage 20th century modern.

JANUARY-FEBRUARY 2026

The Winter Show

New York, NY
www.thewintershow.org

Antiques & Garden Show of Nashville

Nashville, TN
www.antiquesandgardenshow.com

The Palm Beach Show

West Palm Beach, FL
www.palmbeachshow.com

Washington Winter Show

Washington, DC
www.washingtonwintershow.org

Above: Courtesy Washington Winter Show. Photo by Jason Weil Photography.

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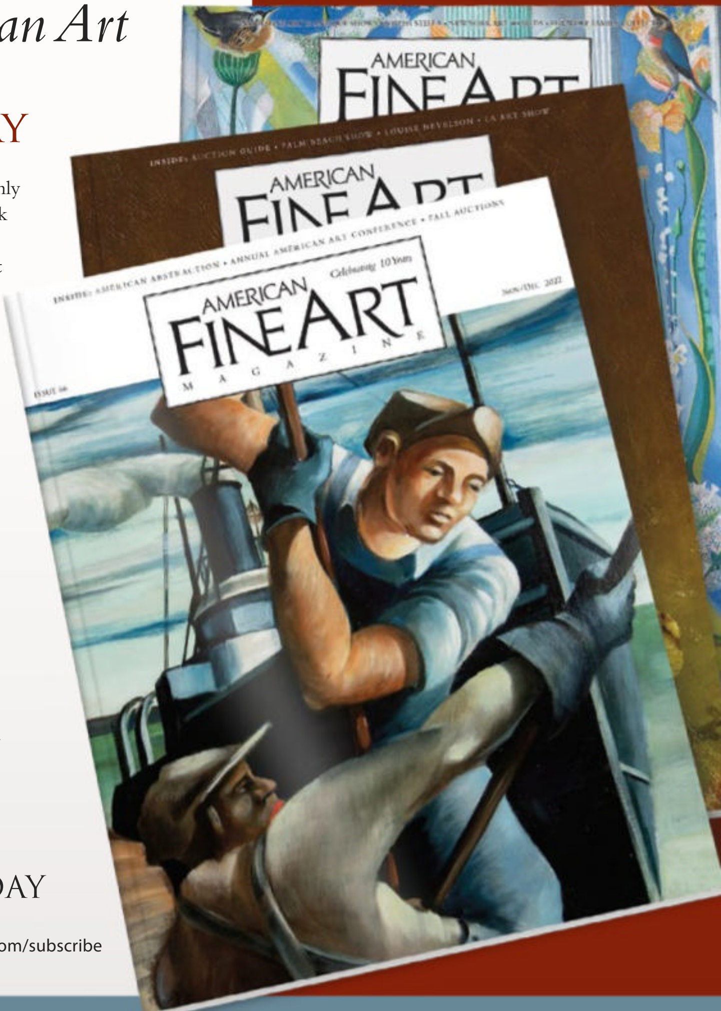

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INSIDE: AMERICAN ABSTRACTION • ANNUAL AMERICAN ART CONFERENCE • FALL AUCTIONS
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AMERICAN FINE ART MAGAZINE
NOV/DEC 2022
ISSUE 66

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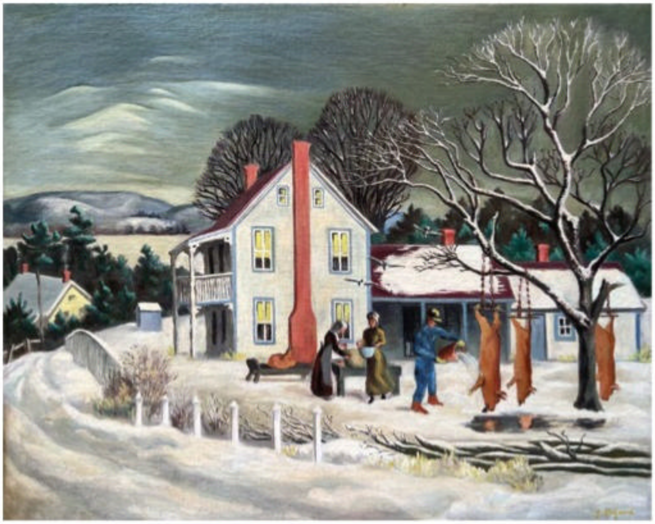
Achieving Recognition

The latest installment of CW American Modernism's Coast to Coast series focuses on women artists from the 1930s to 1950s

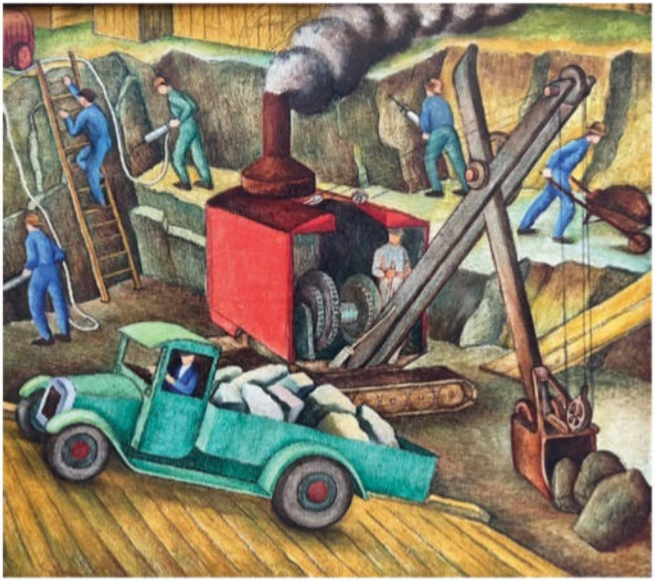
March 15-May 15, 2025

CW American Modernism
Los Angeles, CA
Private gallery (by appointment)
cwamericanmodernism@gmail.com
www.cwamericanmodernism.com



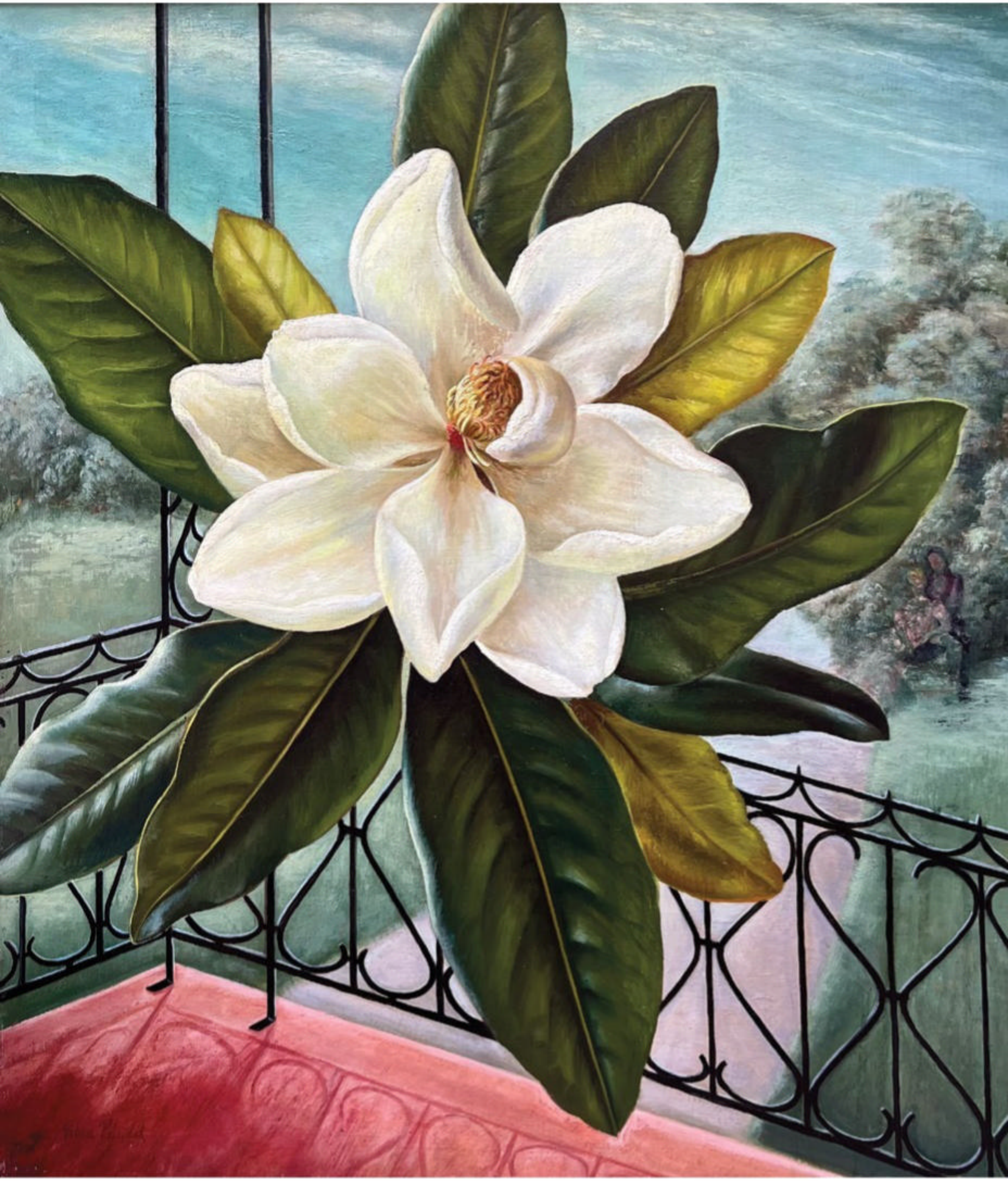
Though immensely talented and worthy of praise, women artists in mid-20th-century America were often overlooked or forced to adopt pseudonyms that hid their gender from a more cynical world. From March 15 to May 15, CW American Modernism is placing the spotlight on these artists in *America Coast to Coast: Women Artists at Mid Century*, featuring 30 works in paint, sculpture, textiles and metalwork.

The exhibition is wide-ranging in terms of media, geography and styles represented, including "an extraordinarily rare and meticulously rendered work by Vermont's Lucy Doane," says CW American Modernism owner Chris Walther. The mixed media painting, titled *Sea Winds*, depicts a dark, stormy sky and tumultuous winds. Walther adds that collectors should also be on the lookout for exceptional bronzes by Elizabeth Chase and Jesse Herron, the sculpture supervisor for the WPA in Los Angeles. "The show [also] includes magic realist works, such as *Witches Pot* by Ethel Sharp, and a Bauhaus-influenced non-objective work by little-known, but talented, Veino (Vienna) Panttaja Leeman. Modernist works include rare oils by New Jersey's Elsie

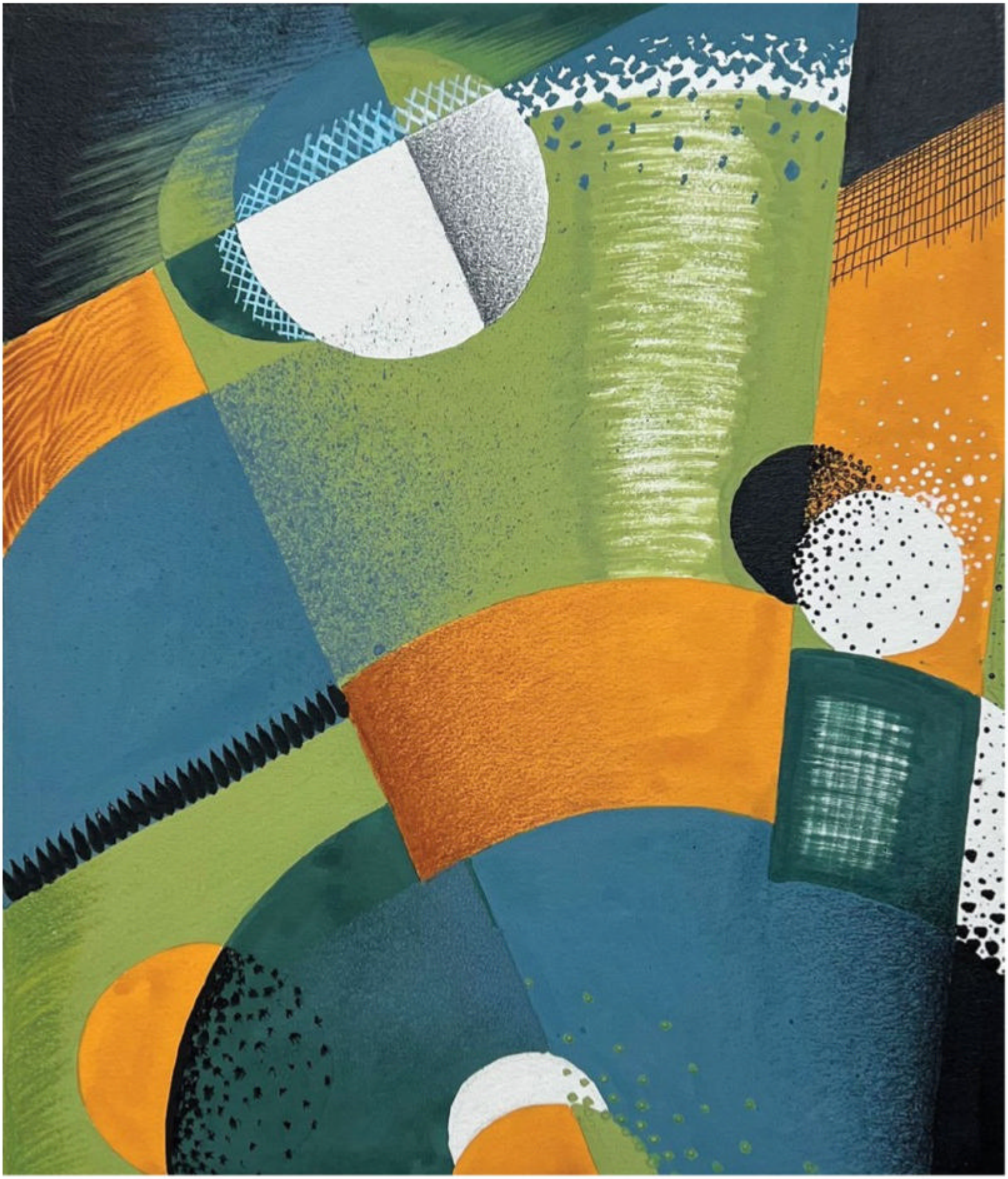


Top: **Georgina Klitgaard (1893-1976)**, *Rites of Winter*, by 1939. Oil on canvas, 32 x 40 in.

Right: **Katherine "Kay" Swan Works (1904-1998)**, *Excavation*, ca. 1930. Oil on canvas, 22 x 26 in., signed lower left.



Edna Reindel (1894-1990), *Magnolia,* by 1947. Oil on Masonite, 24 x 22 in., signed lower left.

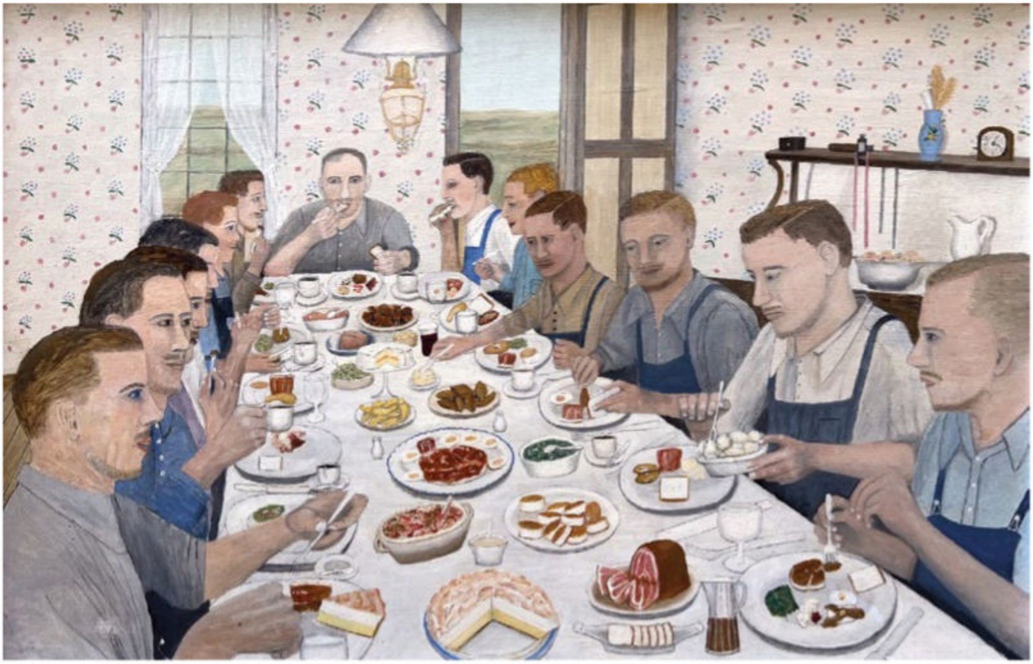


Veino (Vienna) Panttaja Leeman (1911-2002), *Abstraction (Untitled)*, ca. 1930s. Mixed media on board, 8¼ x 7 in. (image), 15 x 10 in. (board), signed lower right.

Driggs and California's Constance Draper Seely Still."

While far too many women were unrecognized in their time, more than a dozen works on view in the exhibition were shown at major institutions across the United States during the artists' lifetimes, including the Art Institute of Chicago, the Los Angeles County Museum of Art, the Carnegie Institute, the Amon Carter Museum of American Art and the Butler Art Institute.

"Significant commercial galleries, such as the Charles Daniel Gallery, Rehn Gallery, Milch Galleries and Midtown Galleries, represented artists in the exhibition and their paintings were promoted by important critics," Walther



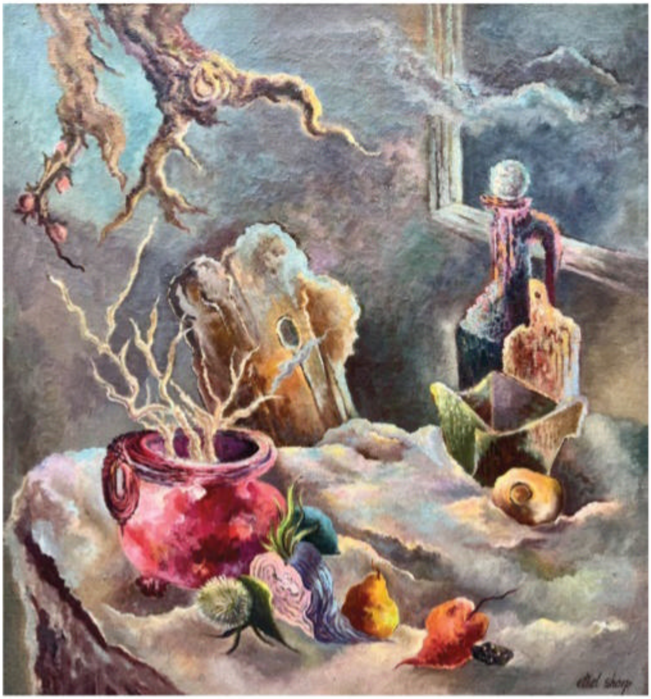
Clara McDonald Williamson (1875-1976), *Dinner at May's Boarding House*, 1954. Oil on Masonite, 16 x 24 in.

adds. "Still others like Edna Reindel who is represented in the exhibition by the significant new realist work *Magnolia*, were able to combine their fine art with commercial practices for magazine and advertising design to provide financial support for themselves and their families."

Additional highlights in the upcoming exhibition include Georgina Klitgaard's snowy village scene *Rites of Winter*, Katherine "Kay" Swan Works' oil on canvas *Excavation*, and Clara McDonald Williamson's 1954 *Dinner at May's Boarding House* depicting a group of workers having a meal at a long dinner table.

"*America Coast to Coast: Women Artists at Mid Century* aims to celebrate the lifetime accomplishments of these women when many were well-regarded and before the process of forgetting came into full force," says Walther.

The exhibition will be available for viewing online on www.cwamericanmodernism.com. ■



Ethel Sharp (1913-1996), *Witches Pot*, ca. 1947. Oil on canvas, 30 x 28 in., signed lower right.

Incandescent

Norman Rockwell Museum celebrates the illuminating artwork of masters from the Golden Age of Illustration

Through January 4, 2026

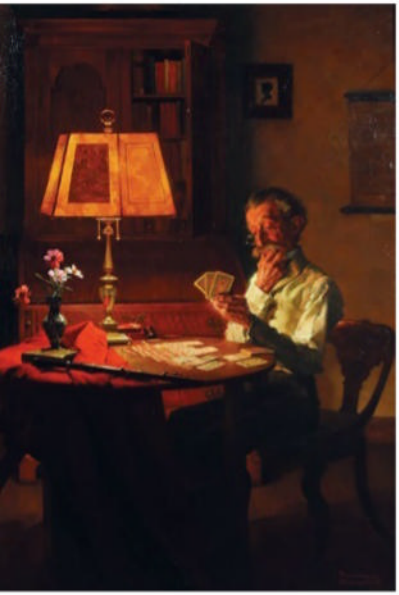
Norman Rockwell Museum
9 Glendale Road,
Stockbridge, MA 01262
t: (413) 298-4100, www.nrm.org

Norman Rockwell (1894–1978) was in his mid-20s when he was commissioned to produce a series of paintings for an advertising campaign promoting Edison Mazda Lamps (a division of General Electric). Many of the other illustrators were a decade or even a generation older than he.

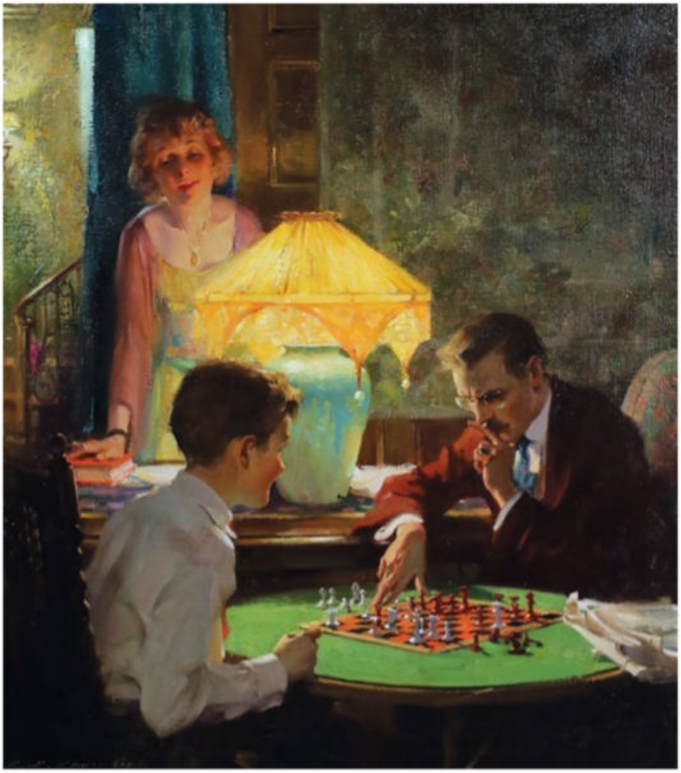
An exhibition of the rarely seen paintings is being shown at the Norman Rockwell Museum in Stockbridge, Massachusetts, through January 4, 2026. *Illustrators of Light: Rockwell, Wyeth, and Parrish from the Edison Mazda Collection* includes 16 original works, including eight by Rockwell. They are on loan for the first time through GE Aerospace.

The museum's chief curator, Stephanie Plunkett comments, "Knowing that his work would be in the company of successful illustrators like Maxfield Parrish, N.C. Wyeth, and Dean Cornwell, among others, Rockwell was challenged to do his absolute best."

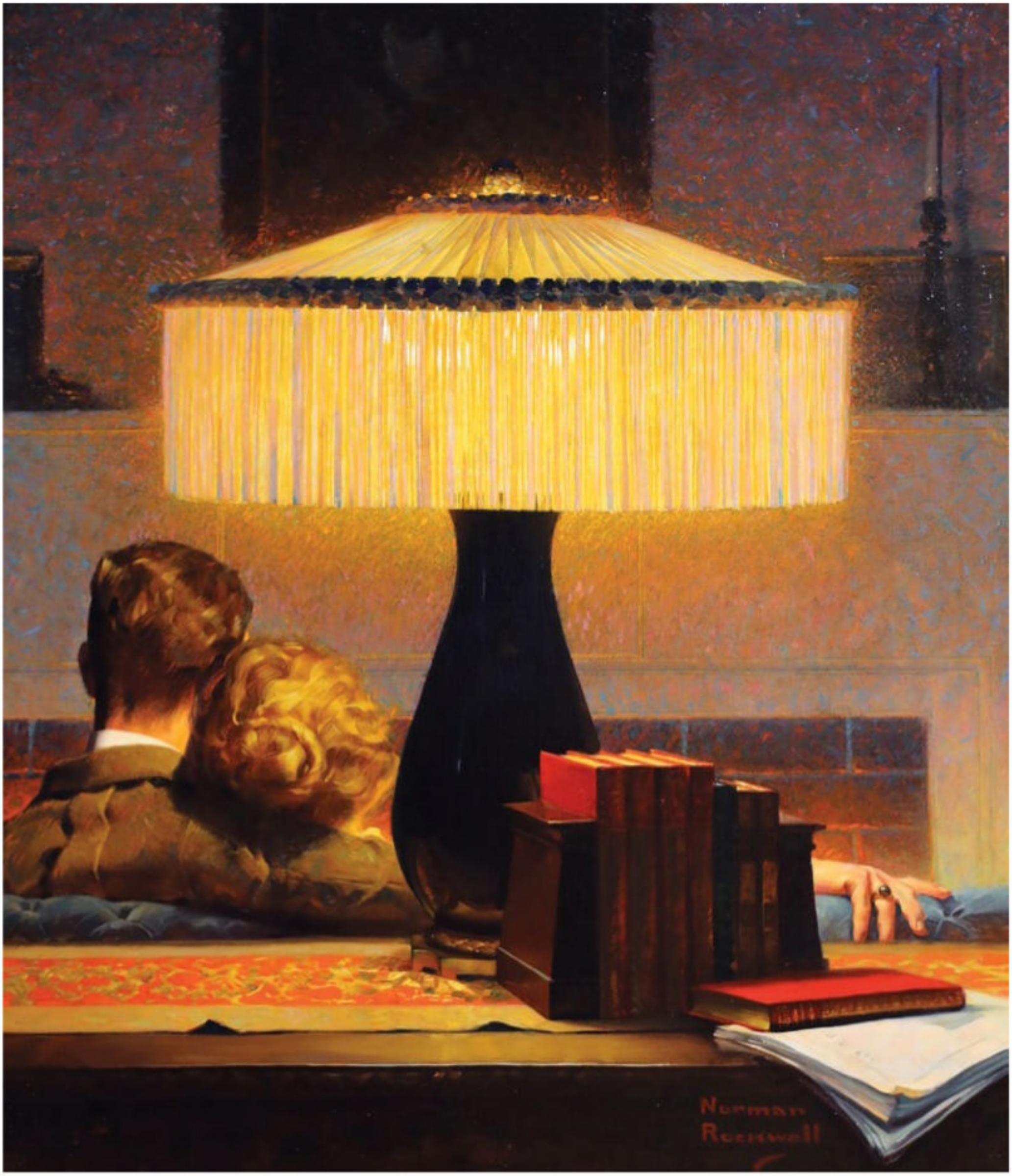
In the day of smart phones, the internet and AI, it's difficult to imagine the impact of electricity and the light



Norman Rockwell (1894-1978), *Man Playing Cards by Lamplight*, 1921. Advertising illustration for Edison Mazda Lamps (unpublished), oil on canvas. Collection of GE Aerospace.



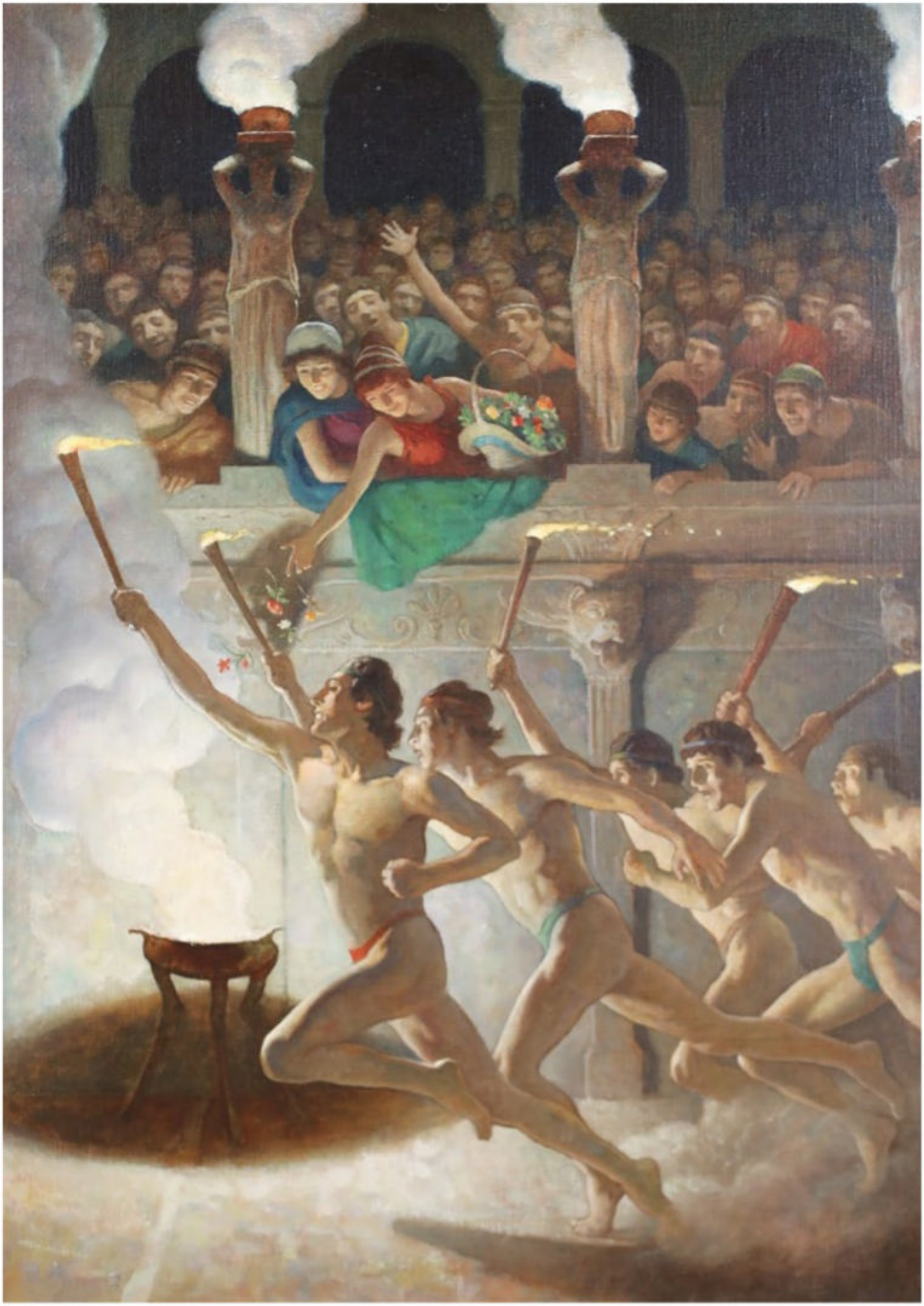
Charles Chambers (1883-1941), *The Magic that Makes Houses Homes*, 1921. Advertising illustration for Edison Mazda Lamps, oil on canvas mounted on board. Collection of GE Aerospace.



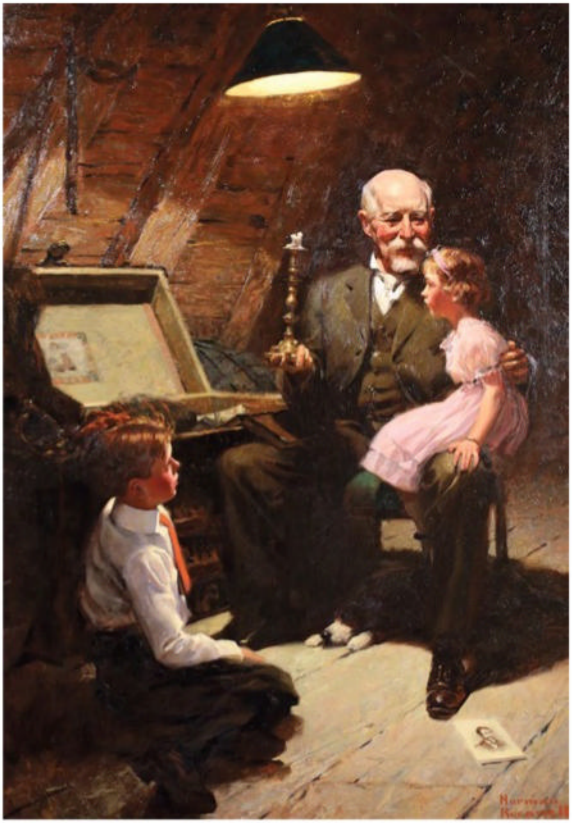
Norman Rockwell (1894-1978), *All's Right Says the Light—Sweethearts*, 1922. Advertising illustration for Edison Mazda Lamps, oil on canvas. Collection of GE Aerospace.

bulb. Edison Mazda patented their version of the tungsten bulb in 1906 and strove to replace carbon filament bulbs with a brighter, more dependable product. The 1920 campaign promoted the company's new tungsten filament light bulbs.

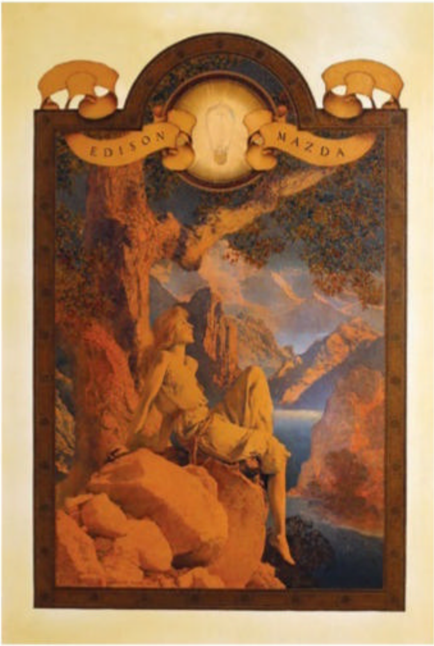
Bruce Barton of Barton, Durstine & Osborn, was commissioned by General Electric to market the bulbs through a series of ads emphasizing the virtues of electric light. Barton provided lyrical copy and the artists conveyed "the beauty, wonder, and life-changing qualities of light, making the campaign



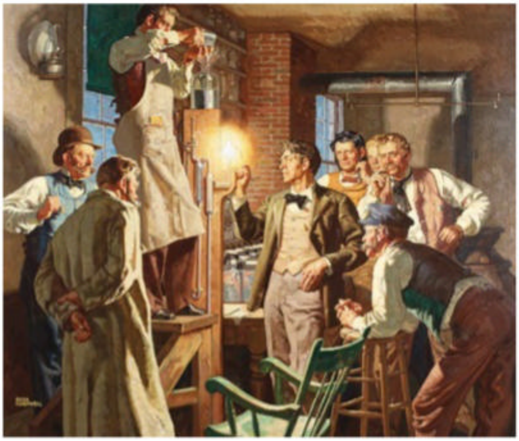
N.C. Wyeth (1882-1945), *The Torch Race*, 1936. Calendar illustration for Edison Mazda Lamps, oil on canvas. Collection of GE Aerospace.



Norman Rockwell (1894-1978), *She was a Queen and I was a King (Grandfather with Children)*, 1920. Advertising illustration for Edison Mazda Lamps, oil on canvas. Collection of GE Aerospace.



Maxfield Parrish (1870-1966), *Dawn*, 1917. Advertising illustration for Edison Mazda Lamps, oil on panel. Collection of GE Aerospace.



Dean Cornwell (1892-1960), *Lighting the First Incandescent Lamp*, Edison's Laboratory, Melo Park, New Jersey, 1940. Calendar illustration for Edison Mazda Lamps, oil on canvas. Collection of GE Aerospace.

an unequivocal success," according to the museum. The advertisements widely circulated in publications like *The Saturday Evening Post* and *Ladies' Home Journal*.

Edison Mazda's name honors Thomas Edison who made the first high-resistance, incandescent electric light in 1879 and Ahura Mazda, the ancient Persian god associated with wisdom and light.

N.C. Wyeth (1882-1945) featured ancient light in the form of torches carried by Greek Olympians in his painting, *The Torch Race*, 1936. Maxfield Parrish (1870-1966) developed the Edison Mazda Lamps logo in 1924.

Rockwell's *All's Right Says the Light—Sweethearts*, 1922, is his interpretation of Barton's text, "Finished is the little house; the furniture is all in place. And side by side they sit together looking forward into the years….on the table behind them the friendly lamp gleams its cheerful 'All's right.'" ■

Food for Thought

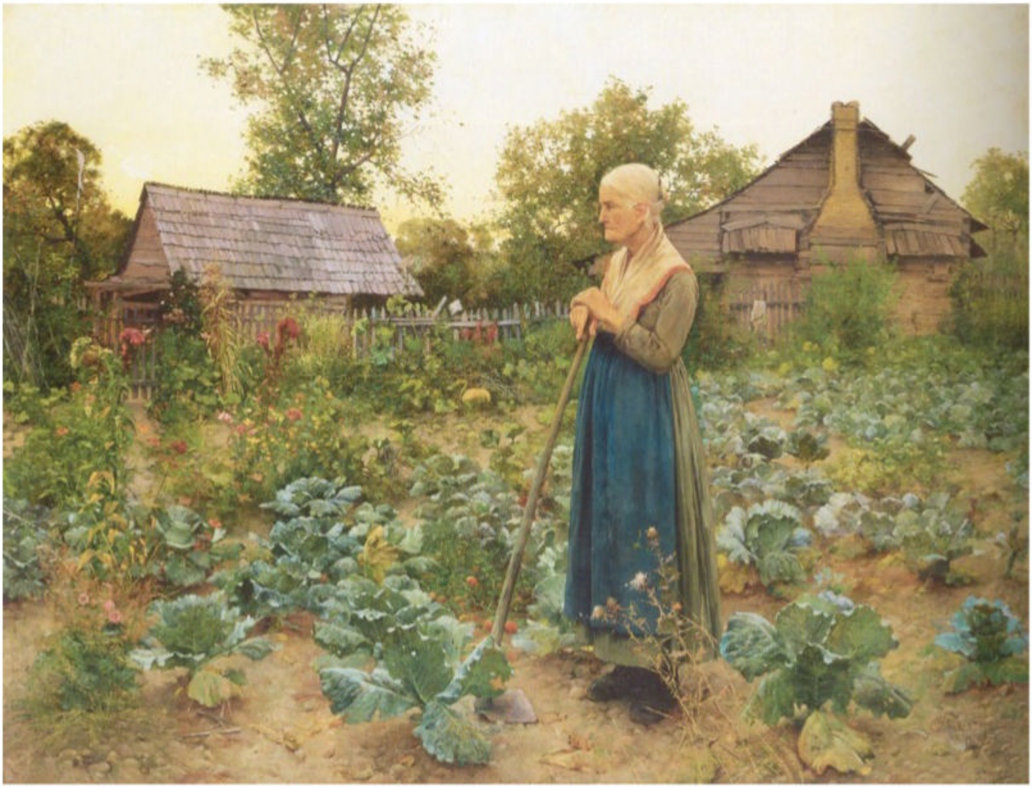
Two exhibitions highlight food and agriculture in late 19th-century French and American art

Through May 4, 2025

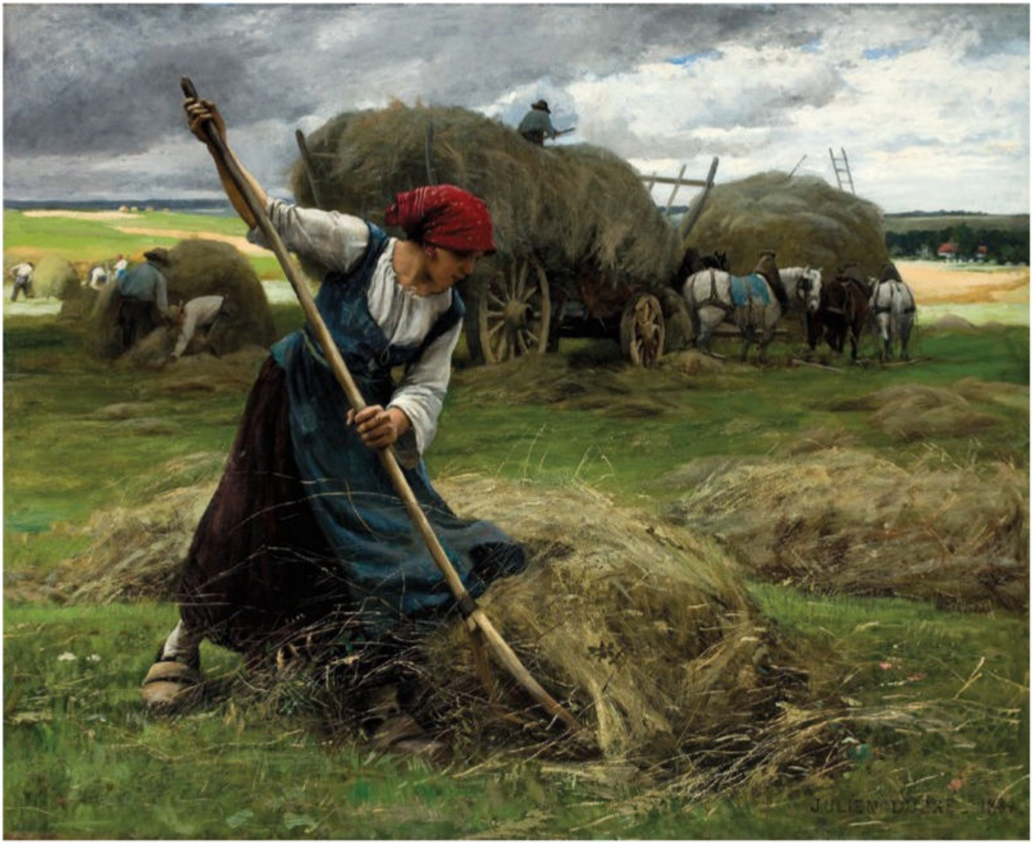
Frist Art Museum
919 Broadway, Nashville, TN 37203
t: (615) 244-3340
www.fristartmuseum.org

On view through May 4 at the Frist Art Museum in Nashville are two companion exhibitions that explore food and cultural identity through art. From production to consumption, *Farm to Table: Art, Food, and Identity in the Age of Impressionism* focuses on late 19th-century France through the work of artists such as Gustave Courbet, Paul Gauguin, Claude Monet and Camille Pissarro. *Tennessee Harvest: 1870s-1920s*, on the other hand, looks at similarly themed paintings made by Tennessee artists and others who spent time in the state. The exhibition features 16 works by 19th- and early 20th-century painters that include Lloyd Branson, George W. Chambers, Gilbert Gaul, Cornelius Hankins, Willie Betty Newman, Catherine Wiley and more whose subject matter and style was influenced by their European counterparts.

"One very interesting connection is in still life," explains Mark Scala, Frist Art Museum chief curator. "In showing humble fare like potatoes, a scrawny plucked chicken and a sack of apples,



George W. Chambers (1857-1897), *In the Tennessee Mountains*, 1887. Oil on canvas, 47 x 63 in. Tennessee State Museum.



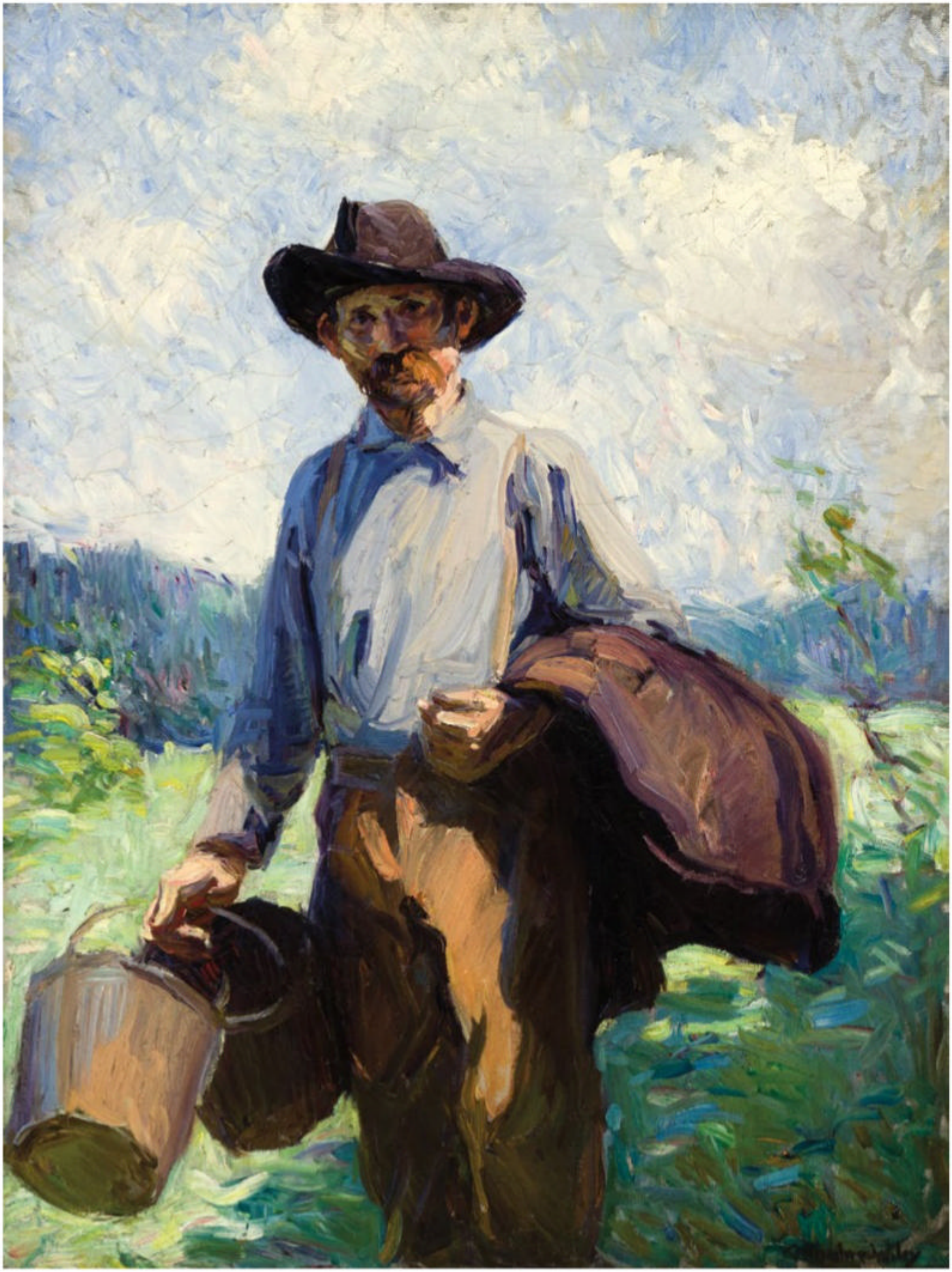
Julien Dupré (1851-1910), *Haying Scene*, 1884. Oil on canvas, 48⅝ x 59½ in. Saint Louis Art Museum. Gift of Justina G. Catlin in memory of her husband, Daniel Catlin.

Tennessee still life paintings implicitly equate the plainness of the table to a lack of pretension, an ethos of frugality and simplicity that has undertones of Jacksonian democracy—this is cooking, not cuisine, by and for plain folks, the salt of the earth. In *Farm to Table*, the closest equivalent is Courbet's 1871 *Still Life with Apples, Pear, and Pomegranates*. The fruit is squat, unbeautiful, the fare of the working class, perhaps. It is not shown with cut-glass goblets or any other indicator of luxury…His still life paintings of this period may have been meant as veiled critiques of France's class system."

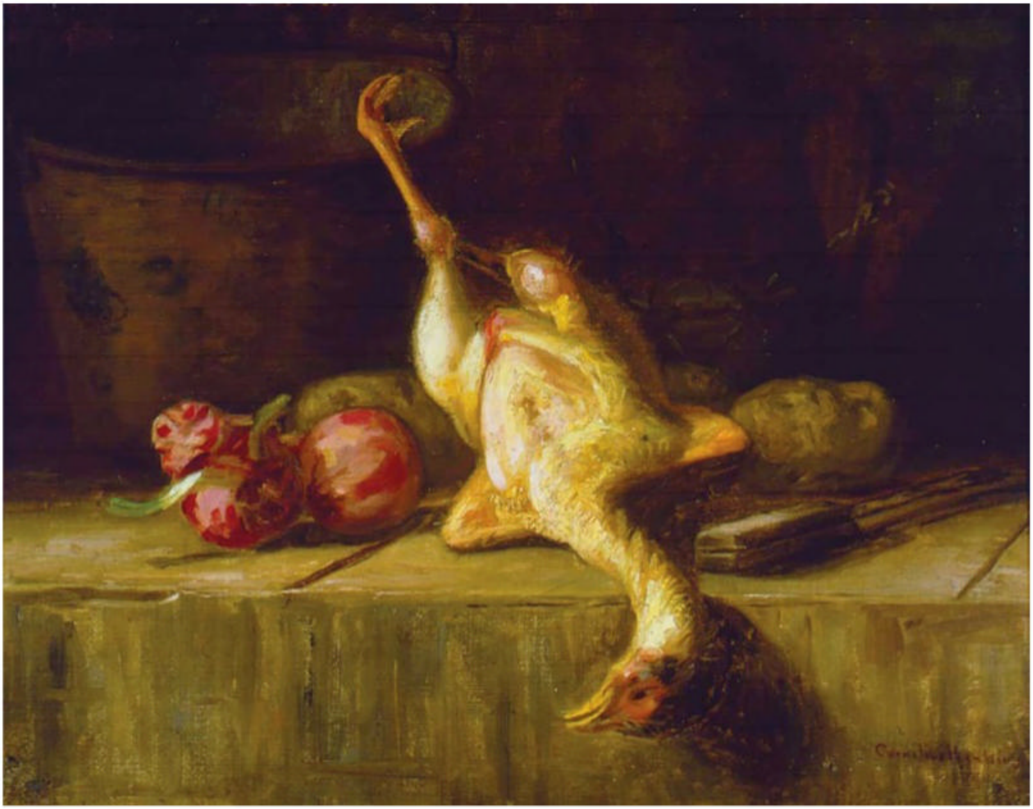
Another strong parallel can be found in Chambers' 1887 painting *In the Tennessee Mountains*, in which an elderly woman leans on a hoe in a cabbage patch, and Julien Dupré's 1884 *Haying Scene* of a woman laboring in the fields. (Dupré was Chambers' teacher at Paris' Académie Julian.)

Artists on both sides of the Atlantic often presented romanticized visions of agricultural life—pictures of strong, hard-working farmers and harvesters, rural self-sufficiency and resiliency. In the South it reinforced the perception of the region as predominantly agrarian, although industry and manufacturing were also driving forces of the economy. Scala suggests that "the overlap has something to do with agrarian philosophies in Europe and the United States, which argued for a return to the ideals of traditional farming, signaling a pre-industrial period of harmony between humanity and nature. Both, too, capture an appreciation for the difficulty and honorability of farm work… Stereotypes of peasants in France or people in the backwoods of Appalachia have represented them as crude, lewd, ineducable, even less than human. But with the Enlightenment, a philosophy that crossed the Atlantic in the 18th century, there was a growing recognition of the universality of human rights—nobody was born to be better than anyone else. This, of course, in the minds of Enlightenment philosophers, didn't apply to the people of colonies, women, or Black and Indigenous people in the United States."

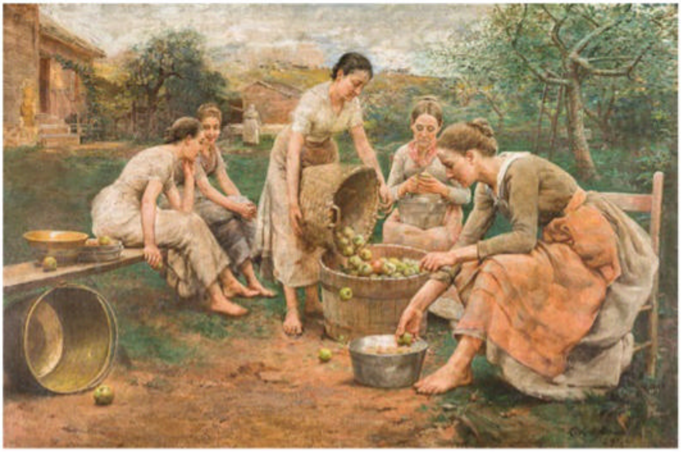
He says, "To provide a different, decidedly non-romantic view of farmwork, we have compiled a slideshow of photographs showing Black sharecroppers, cooks, or chicken farmers,



Catherine Wiley (1879-1958), *Morning Milking Time,* ca. 1915. Oil on canvas, 46 x 36¼ in.
Knoxville Museum of Art and Calvin M. McClung Historical Collection, Knox County Public Library.



Cornelius Hankins (1863-1946), *Chicken Dinner,* ca. 1890-1910. Oil on canvas, 16 x 20 in. Cheekwood Estate and Gardens, 1984.9.2.



Lloyd Branson (1853-1925), *Women at Work*, 1891. Oil on canvas; 29 x 49½ in. Courtesy Calvin M. McClung Historical Collection.

threshing machines, hogs being loaded onto a riverboat, and other less idealizing views of foodways."

There are some examples that balance nostalgia with the harsher realities of farm life, such as William Gilbert Gaul's *Van Buren, Tennessee* (1881), in which smoke rises cozily from a cabin in the midst of failing buildings and busted fencing. Catherine Wiley's impressionistic painting *Milking Time*, of a day laborer on her sister's farm, is also a more accurate portrayal. Scala says, "Her thick gestural brushstrokes imply that the painting was done rapidly and on the spot, an immediate response to an ordinary situation, not offering any kind of moralizing, heroizing or agrarian philosophy." ■

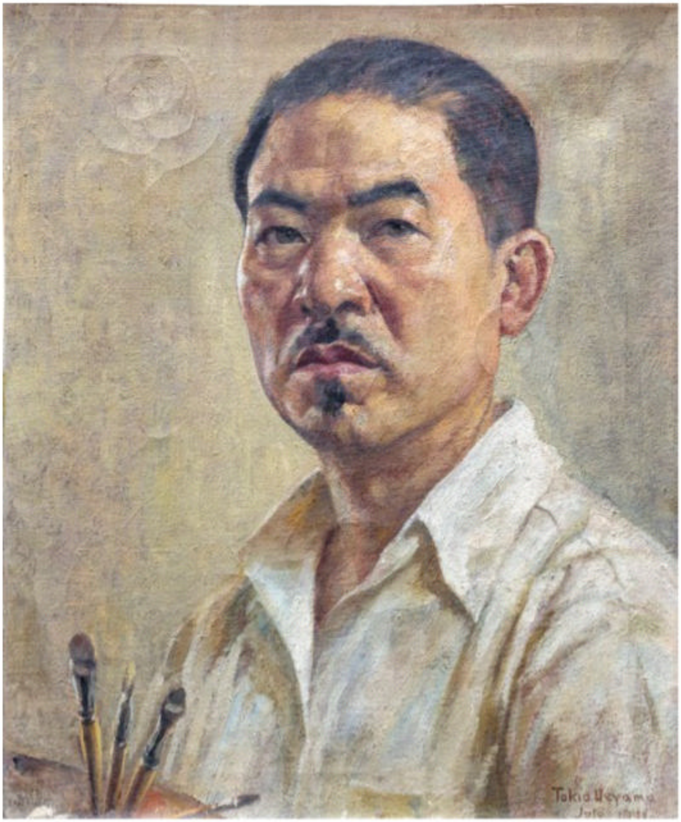
Expanding History

The Denver Art Museum explores the life and career of Japanese-American artist Tokio Ueyama

Through June 21, 2025

Denver Art Museum
100 W. 14th Avenue Parkwy
Denver, CO 80204
t: (720) 865-5000
www.denverartmuseum.org

The exhibition *The Life and Art of Tokio Ueyama* at the Denver Art Museum dives into the career of 20th-century Japanese American artist Tokio Ueyama during a pivotal time in United States history. "Following the bombing of Pearl Harbor in 1941, Tokio and his wife Suye were among more than 120,000 Japanese Americans forcibly relocated by federal order away from the West Coast and into American concentration camps. More than 10,000 people were unconstitutionally incarcerated at [Camp] Amache in the following years, making it the 10th-largest 'city' in Colorado at the time. There, Ueyama taught adult art classes to 150 students," notes the Denver Art Museum.



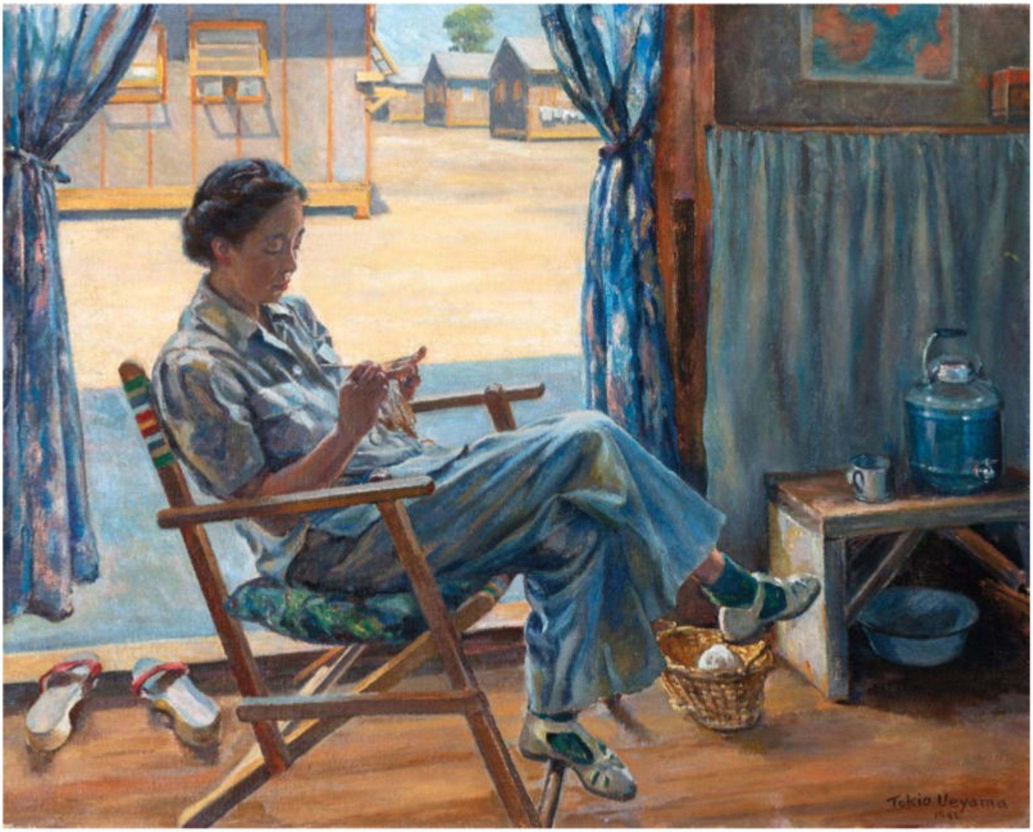
Tokio Ueyama (1889-1954), *Self Portrai*t, July 1943. Oil on canvas, 18 x 16 in. Bunkado, Inc. © Estate of Tokio Ueyama. Photo courtesy Joshua White. Image courtesy Bunkado, Inc.

The exhibition features more than 40 paintings loaned to the museum from the Japanese American National Museum and Ueyama's family, allowing the story of this important and accomplished artist to be told at the Denver Art Museum for the first time.

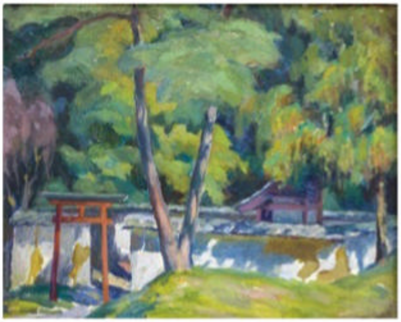
"The Petrie Institute continues to expand American art histories, seeking underappreciated or overlooked artists and unexpected stories," says JR Henneman, show curator and director of the Petrie Institute of Western American Art at the Denver Art Museum. "The life and work of Tokio Ueyama fits well within the mission of the Institute while revealing that there are many stories yet to be told, including those that touch upon some of the country's most challenging histories."

Visitors should pay particular attention to Ueyama's self-portraits. Among these is a 1943 oil of the artist looking intently at the viewer, his body slightly turned at an angle. "His self-portraits are worth considering, especially the powerful self-representation he made while incarcerated at Amache in 1943," Henneman says. A discussion detailing the importance of these paintings and the contexts in which they were produced can be found in Henneman's digital essay on the artist at ueyama.denartmus.org.

"One of the most poignant paintings is *The Evacuee* featuring his wife, Suye, in their barrack apartment at the Santa Anita Detention Center in Los Angeles,



Tokio Ueyama (1889-1954), *The Evacuee*, 1942. Oil on canvas, 24 x 30¼ in. Courtesy Japanese American National Museum: Gift of Kayoko Tsukada, 92.20.3. © Estate of Tokio Ueyama.



Tokio Ueyama (1889-1954), *Untitled (Tori Gate)*, 1937. Oil on board, 8¾ x 10½ in. Bunkado, Inc. Image courtesy Bunkado, Inc.

The Life and Art of Tokio Ueyama

An installation view of *The Life and Art of Tokio Ueyama* at the Denver Art Museum.

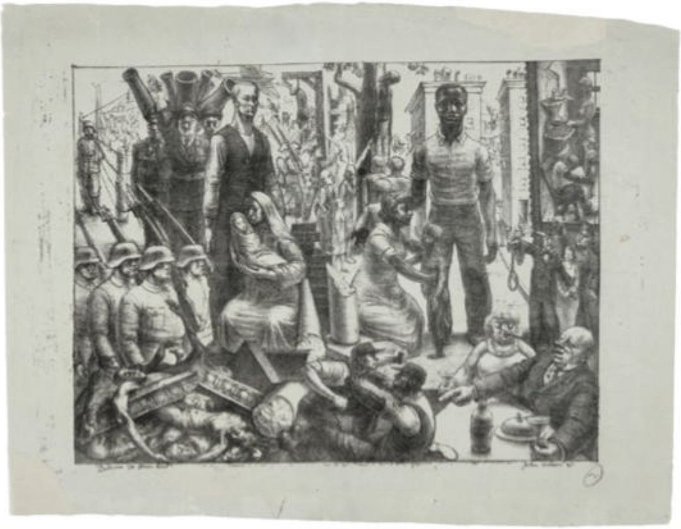
where they were held before being sent to Amache in Southeast Colorado," says Henneman. In a palette of soft blues and diffused natural light, Ueyama depicts his wife resting in a moment of calm. "It is a peaceful genre scene that belies the psychological and physical challenges of forced relocation and loss. Even during such a difficult experience, Ueyama sought beauty and harmony in his artwork," Henneman adds.

The Life and Art of Tokio Ueyama will be on view through June 1 in the Western American Art Gallery in the museum's Martin Building. ■

Eternal Presence

The MFA Boston unveils an unprecedented exhibition featuring the varied works of John Wilson.

Through June 22, 2025
Museum of Fine Arts Boston
465 Huntington Avenue
Boston, MA 02115
t: (617) 267-9300
www.mfa.org

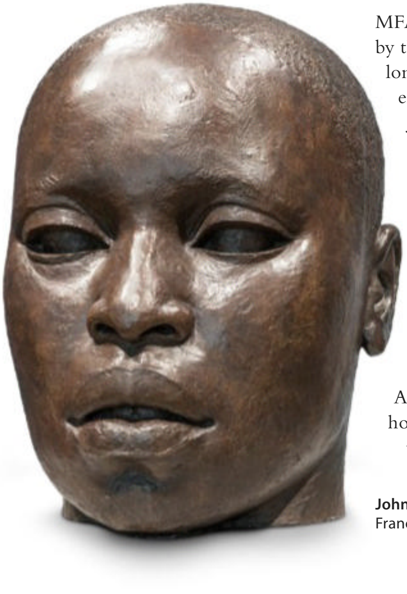


John Wilson (1922-2015), *Deliver Us From Evil*, 1943. Lithograph. Gift of John Wilson's family. © Estate of John Wilson. Photograph © Museum of Fine Arts, Boston.

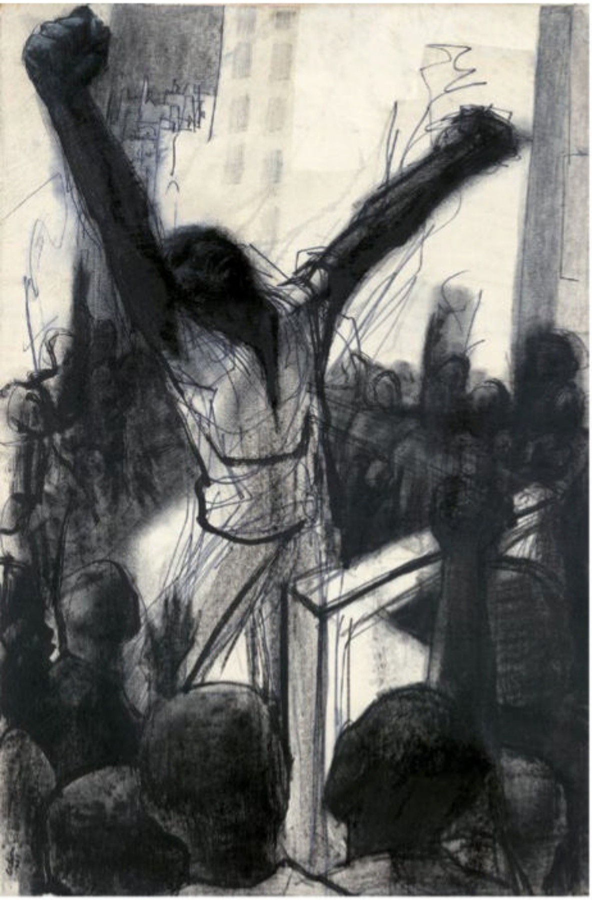
Now open at the Museum of Fine Arts Boston is *Witnessing Humanity: The Art of John Wilson*, one of the largest exhibitions ever mounted for the work of Wilson, who blended culture and politics into works as varied as lithography and paintings to sculpture and book illustrations.

The museum has had a long relationship with Wilson, who lived in Massachusetts for much of his life. MFA Boston acquired its first piece by the artist in 1946, still early in his long career, and has presented several exhibitions, including a pivotal show juxtaposing Wilson's works with those of Joseph Norman.

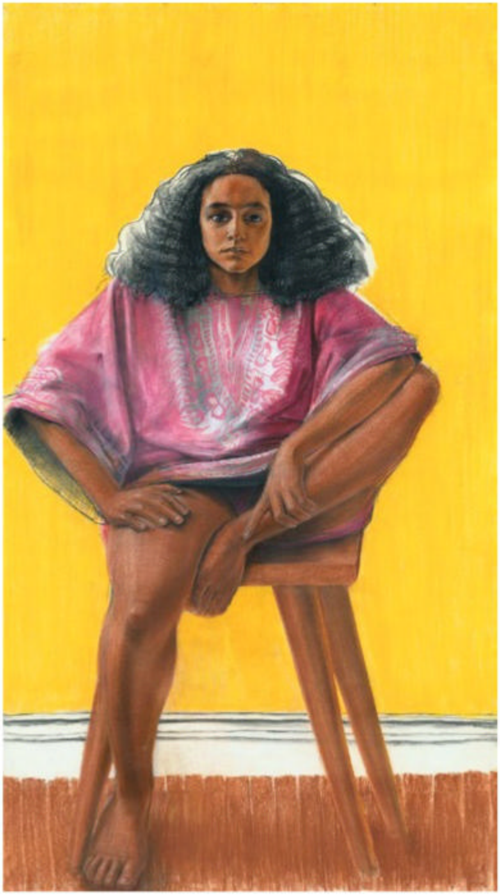
"We made a very strong commitment to build our collection of Wilson's prints, and sculpture and illustrated books here a number of years ago. We have felt incredibly strongly that Wilson was not known on a national level in the way that his work deserves. And so a conversation began about how we might help to course correct that by undertaking a large-scale retrospective of his work," says *Witnessing Humanity* curator Edward Saywell, chair of prints and drawings at the museum. "We have the sincerest hope that we can introduce Wilson's work to new generations, but also hopefully get his work into the canon that we truly, truly believe it should be in. [One of the] key themes and threads in his work, something that is incredibly prescient and relevant today, is his visibility of the Black experience in America. He focused upon issues of racial inequity, economic precarity and insecurity, of social injustice and disenfranchisement. One of his driving purposes was to create what he described as powerful images that



John Wilson (1922-2015), Maquette for *Eternal Presence*, modeled 1985, cast 1998. Bronze. William Francis Warden Fund. © Estate of John Wilson. Photograph © Museum of Fine Arts, Boston.



John Wilson (1922-2015), *Oracle*, 1965. Black ink, black chalk and collage on paper. Yale University Art Gallery, Janet and Simeon Braguin Fund. © Estate of John Wilson. Courtesy Museum of Fine Arts, Boston.



John Wilson (1922-2015), *The Young Americans: Gabrielle*, 1975. Colored crayon and charcoal on paper. National Gallery of Art, Washington, D.C. © Estate of John Wilson. Courtesy, Museum of Fine Arts, Boston

would quite literally force others to see the world the way he experienced it."

The exhibition, which was undertaken with the partnership of the Metropolitan Museum of New York, is broken into four sections: The first gallery focuses on Wilson's frustration with the lack of positive representations of Black people in art history. The second gallery is devoted to the six-year period the artist spent in Mexico in 1950s, which includes his interest in murals that were popular in Mexico at the time. The third gallery features themes of friendship, family and mentorship. And finally, in the fourth gallery, the museum will focus on some of Wilson's most popular works, including his images of Martin Luther King Jr. and Malcolm X, and also his reduced-scale bronze maquette for *Eternal Presence*, the monumental sculpture installed in 1987 on the grounds of the National Center of Afro-American Artists.

Wilson was born in Massachusetts in 1922, during a time of deep racial disparity. He witnessed the Civil Rights Movement and the rise and fall of MLK and Malcolm X, but he also saw the world drastically change throughout the second half of his life until his death in 2015. The changing of the times are reflected in his work, and in the exhibition.

"This is something that is really evident in the title of the show *Witnessing Humanity*," Saywell says. "He dedicated his life's work to exposing injustices at a time when he was a literal witness to some of the most turbulent years of the 20th century, years marked by wars and upheaval. And much of Wilson's work reflects his anger and his distress at the wrenching effects of racial prejudice and disenfranchisement over those years." ■

Magical Realms

The Flagler Museum presents the otherworldly visions of Maxfield Parrish

Through April 20, 2025

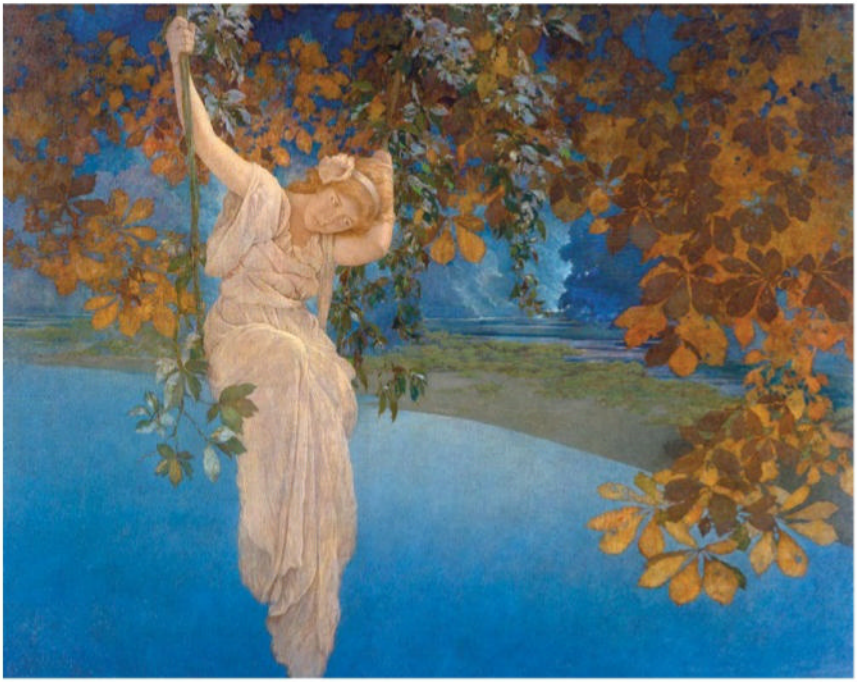
Flagler Museum
1 Whitehall Way
Palm Beach, FL 33480
t: (561) 655-2833
www.flaglermuseum.us

Maxfield Parrish might be having a moment. Not only is the artist part of an exhibition at the Norman Rockwell Museum, his work is also on display in *The Ethereal Worlds of Maxfield Parrish* at the Henry Morrison Flager Museum in Palm Beach, Florida. On view through April 20, the exhibit features 25 original artworks and explores Parrish's ability to create dreamlike worlds that exist somewhere between fantasy and reality.

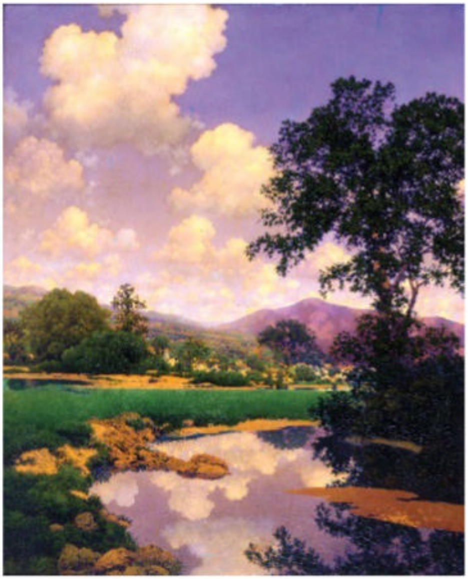
He applied his mastery of an ethereal color palette (including the infamous "Parrish blue") to neo-classical compositions of idealized figures, otherworldly landscapes and fairytales that often incorporated mythological and allegorical elements.

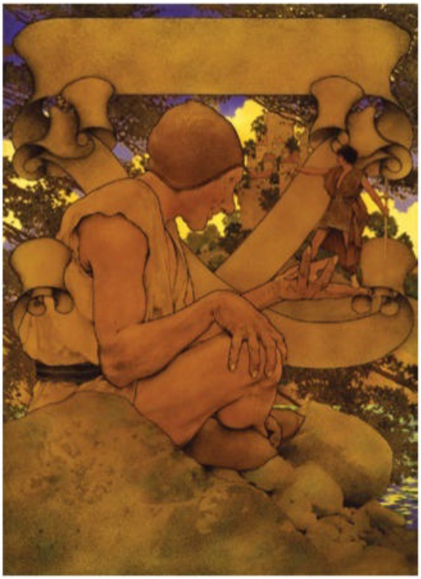
Parrish (1870-1966) is most closely associated with the Golden Age of Illustration, but unlike contemporaries Rockwell and J.C. Leyendecker, who focused on themes of Americana and every day life, Parrish found inspiration in the mystical and imagined. Over the course of his career, Parrish created nearly 1,000 artworks for calendars, greeting cards, advertisements, children's books, magazine covers, stage sets and murals. By 1925, one out of every four households in America possessed a reproduction of his art in some form.

Flagler Museum curator Campbell Mobley says, "Parrish's work resonated so deeply with the American public because it reflected key ideals of the Gilded Age…[It] reflects the optimism,



Maxfield Parrish (1870-1966), *Reveries*, 1913. Oil on canvas. Courtesy of the National Museum of American Illustration.





Far left: Maxfield Parrish (1870-1966), *June Skies (A Perfect Day)*, 1940. Oil on Panel. Courtesy of the National Museum of American Illustration.

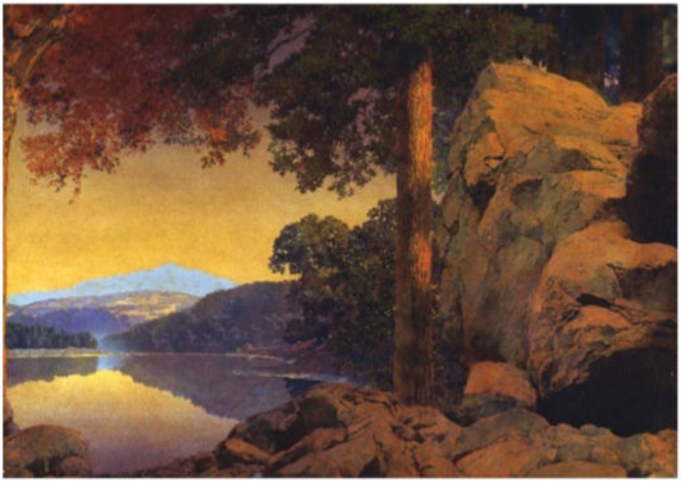
Left: Maxfield Parrish (1870-1966), *Jack and the Giant*, 1908. Oil on paper. Courtesy of the National Museum of American Illustration.

escapism, and idealism that characterized much of American life during the early-20th century. The Gilded Age and the early-20th century were periods of rapid industrial growth, but also of social and cultural upheaval. Parrish's fantastical landscapes and idealized figures offered a reprieve from the complexities of modern life, emphasizing beauty, harmony and transcendence. His work taps into the American desire for an imagined, utopian world, where the impossible could be made real through art."

Mobley continues, "While this exhibition showcases his original works, Parrish is perhaps best known for his widely reproduced prints. The sheer volume of reproductions speaks to his immense popularity; his work adorned countless American homes, making fine art accessible to the masses. If his imagery hadn't captivated the public, his prints wouldn't have sold in such staggering numbers—and we wouldn't be discussing his enduring legacy today."

Significant works on loan from the National Museum of Illustration span examples from the first book Parrish illustrated, L. Frank Baum's *Mother Goose in Prose* in 1897, to one of his last works, *Cascades (Quiet Solitude)* from 1959. However, it is widely agreed that the star of the exhibition is the 1913 painting *Reveries*. "Originally intended as a cover for *Hearst's Magazine*, the piece was never published, yet it remains one of Parrish's most evocative works," says Mobley.

"In *Reveries*, Parrish showcases his mastery of immersive visual storytelling, capturing a moment of quiet contemplation. Depicting his favored muse, Susan Lewin, seated in solitude against a field of his signature 'Parrish blue,' the painting exudes a profound sense of serenity and spiritual reflection. At the same time, it embodies an archetype of youthful innocence and grace. The work's rich visual language and ethereal composition invite the viewer into a dreamlike world, making *Reveries* a quintessential example of Parrish's enduring artistic vision." ■



Maxfield Parrish (1870-1966), *Plainfield Town Hall Stage Set*, (center stage backdrop study), 1916. Oil on paper on Stretchers. Courtesy of the National Museum of American Illustration.

Out in the West

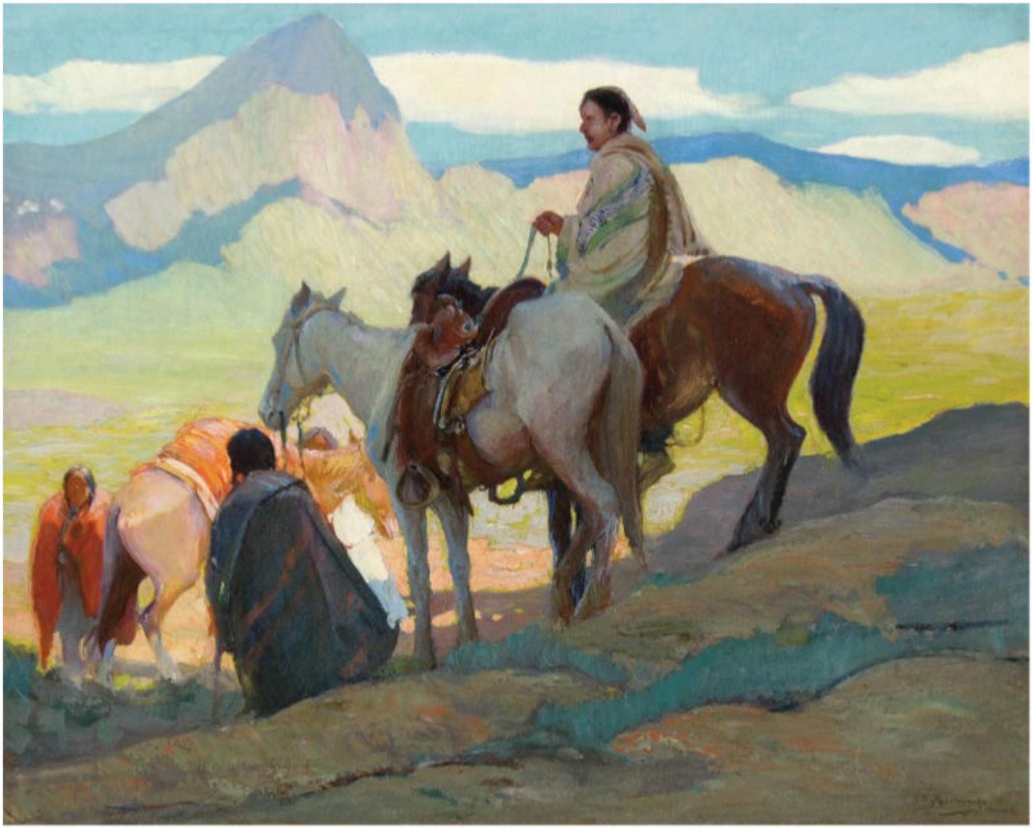
The American West and its top artists are celebrated in the annual Scottsdale Art Auction

April 11-12, 2025

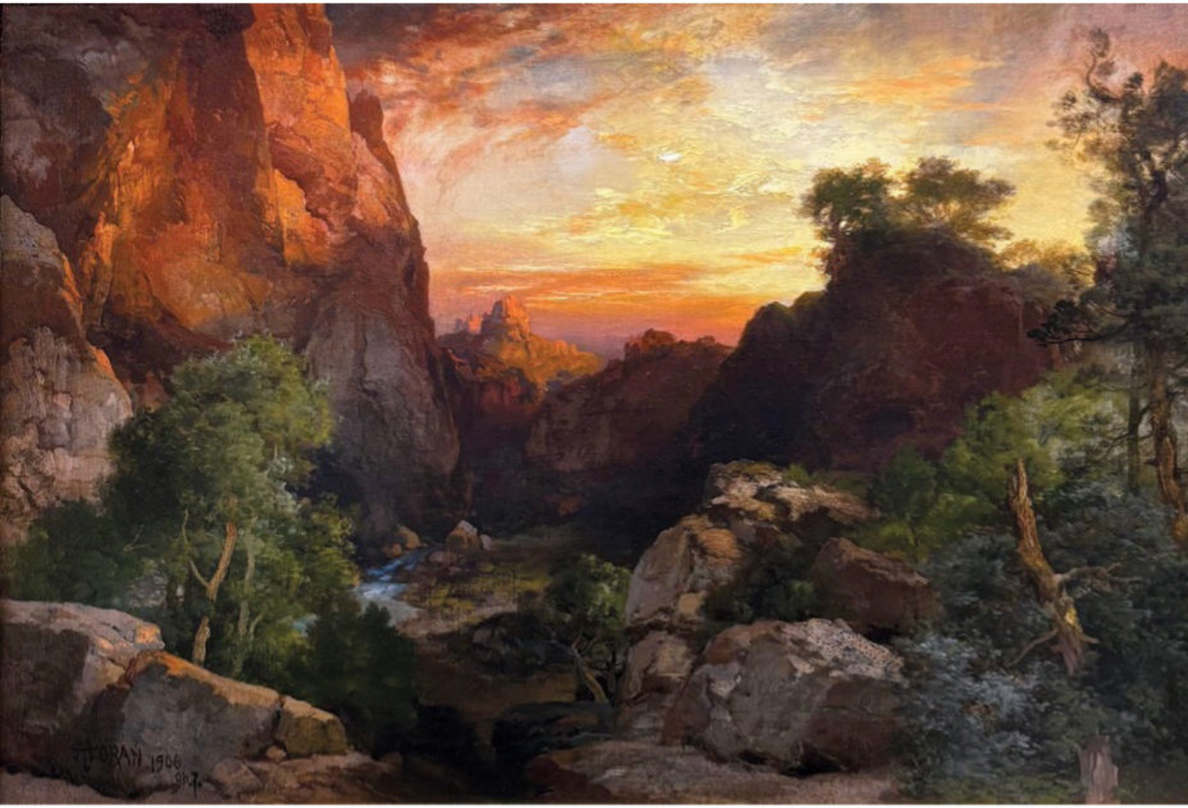
Scottsdale Art Auction
7176 E. Main Street
Scottsdale, AZ 85251
t: (480) 945-0225
www.scottsdaleartauction.com

Fans of Western art—and this includes museum curators, auction specialists and gallery owners—will often cite the historical importance of art from the American West. It is the most purely American art form, they will say. Varieties of impressionism, for example, can pop up anywhere around the world, but Western art is unique to only a handful of states west of the Mississippi River. Looking at the work available at the upcoming *Scottsdale Art Auction*, it's easy to see why this is a popular opinion in Western circles.

The two-session sale, held on April 11 and 12, will feature around 450 lots, the vast majority of them are works showing the American West, from early exploration in the 1800s



Oscar E. Berninghaus (1874-1952), *The Edge of the Foothills*. Oil on board, 24¼ x 30¼ in. **Estimate: $175/275,000**

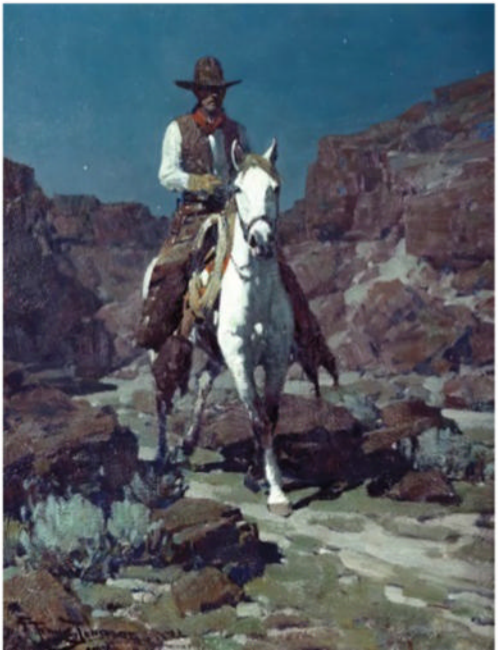


to contemporary cowboys in present-day cattle country. For auction partner Brad Richardson, Western art is the primary material he handles, and he expects this year to be an exceptional year for buyers and sellers.

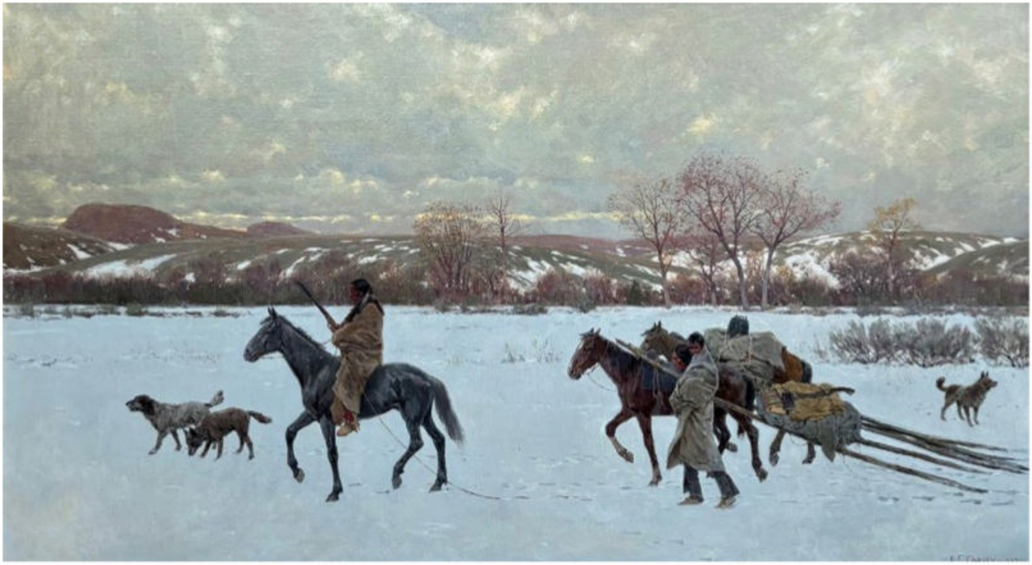
"I think there's a general optimism right now in the market, and that optimism will carry through to our sale," he says. "It always helps to have great examples from many of the best artists, which our sale will have. We have important works on both the historic side and on the contemporary side with living artists."

On the historic side, one of the top highlights is Thomas Moran's *On the Hance Trail – Grand Canyon*, estimated at $750,000 to $1 million. Moran's Grand Canyon paintings are some of the most treasured works within American landscape painting, so buzz is already building on this work, Richardson says. The artist painted a great deal from the South Rim, but this work goes

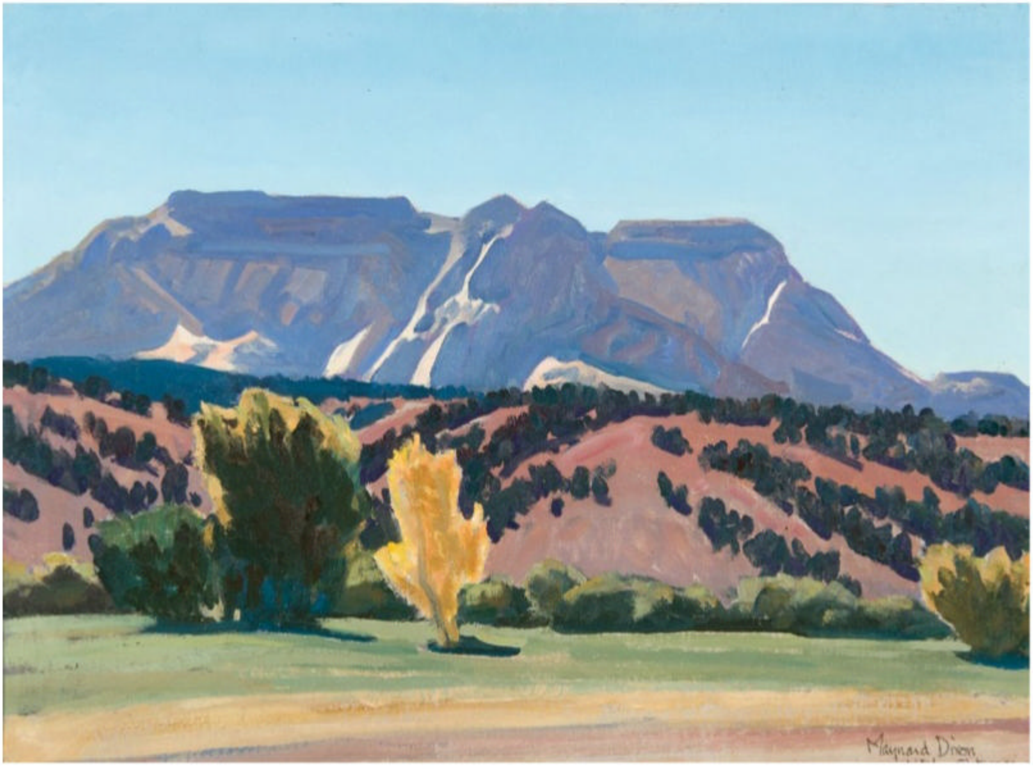
Thomas Moran (1837-1926), *On the Hance Trail – Grand Canyon*. Oil, 14½ x 20 in. **Estimate: $750/1,000,000**



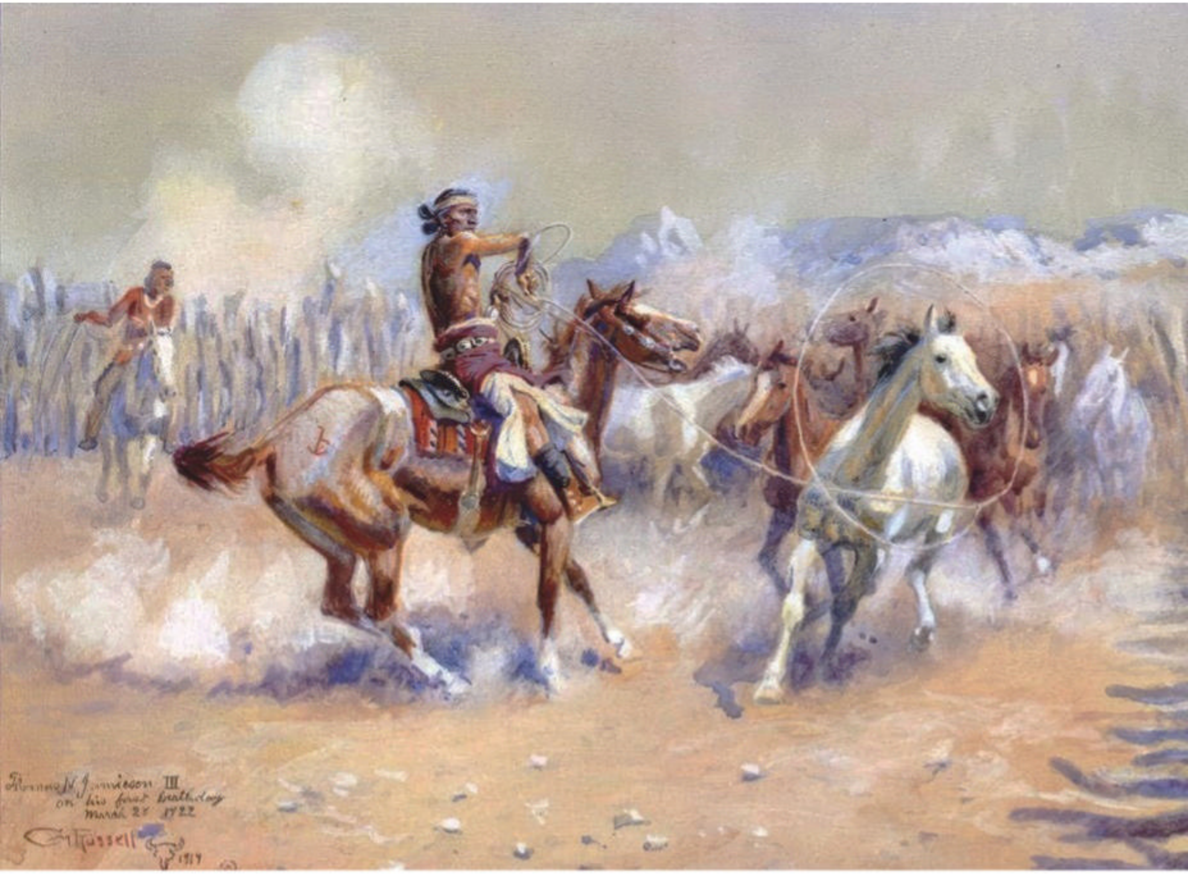
Frank Tenney Johnson (1874-1939), *Lone Rider*. Oil, 24 x 29 in. **Estimate: $225/300,000**



Henry Farny (1847-1916), *Nomads*. Oil, 22 x 40 in. **Estimate: $900/1,200,000**



Maynard Dixon (1875-1946), *Shadow Side*. Oil on board, 12 x 16 in. **Estimate: $30/50,000**



Charles M. Russell (1864-1926), *Navajo Wild Horse Hunters*. Gouache on paper, 13½ x 18½ in. **Estimate: $300/500,000**

deeper into the canyon, on a trail blazed by John Hance, who first entered in the canyon in 1883.

Highlights in the sale will also include a number of examples from Taos Society of Artists members. One early highlight is Oscar E. Berninghaus' *The Edge of the Foothills*, which shows several Native American figures in the shade of an unseen ridge as remarkable light drenches a valley beneath them. The painting is estimated at $175,000 to $275,000. Other works from TSA members are Eanger Irving Couse's *An Offering to the Great Spirit* (sometimes titled as *Pipe Ceremony*) (est. $400/600,000), Joseph Henry Sharp's *Cheyenne Camp* (est. $175/275,000) and pieces by Julius Rolshoven and Victor Higgins.

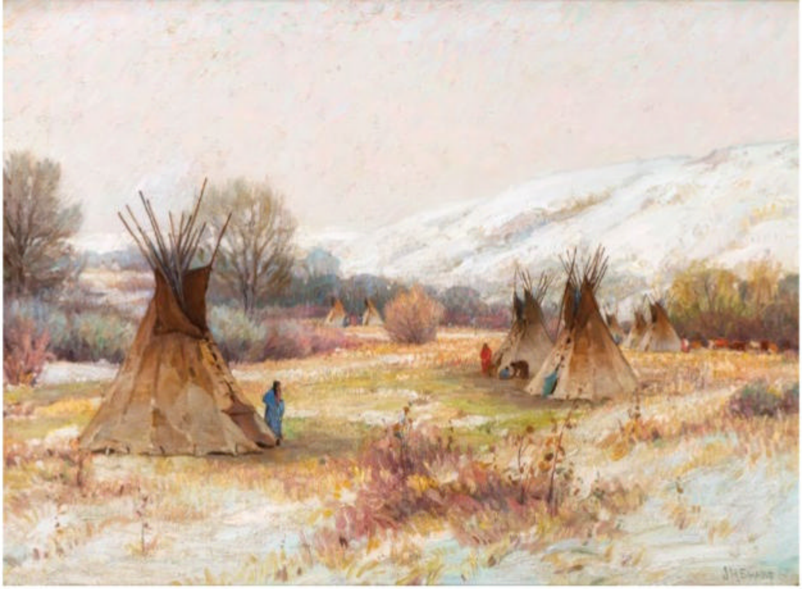
Charles M. Russell, often cited as the quintessential Western artist, will be represented in the sale by several pieces, one of them *Navajo Wild Horse Hunters* (est. $300/500,000), a gouache work inspired by a 1916 trip to Northern Arizona.

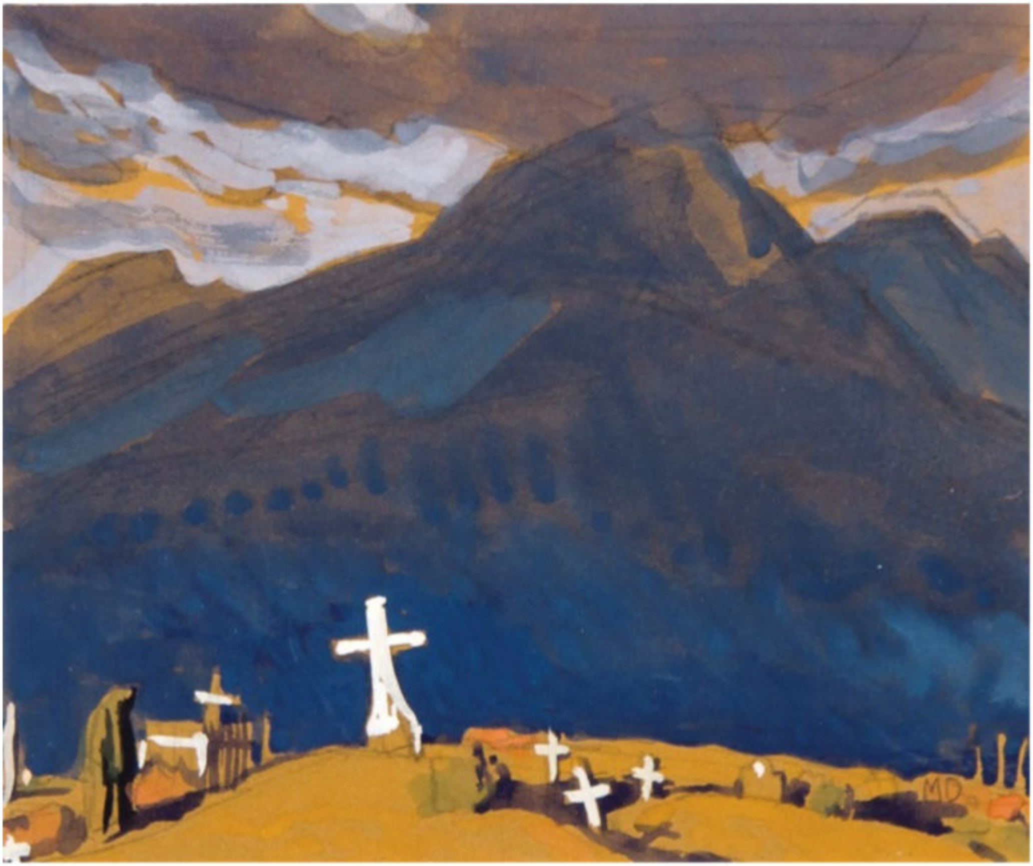
The sale will also have several Edward Borein works from the Will Rogers Collection. Rogers, the actor and performer, was given the pieces by the artist and then, years later, Rogers selected the pieces for his personal collection before he deeded his ranch, barn and property to the state of California for what became the Will Rogers State Historic Park. Sadly, the Palisades Fire destroyed the ranch, barn and much of the art collection in January 2025. The Borein pieces in the sale represent some of the last surviving works from the Will Rogers Collection.

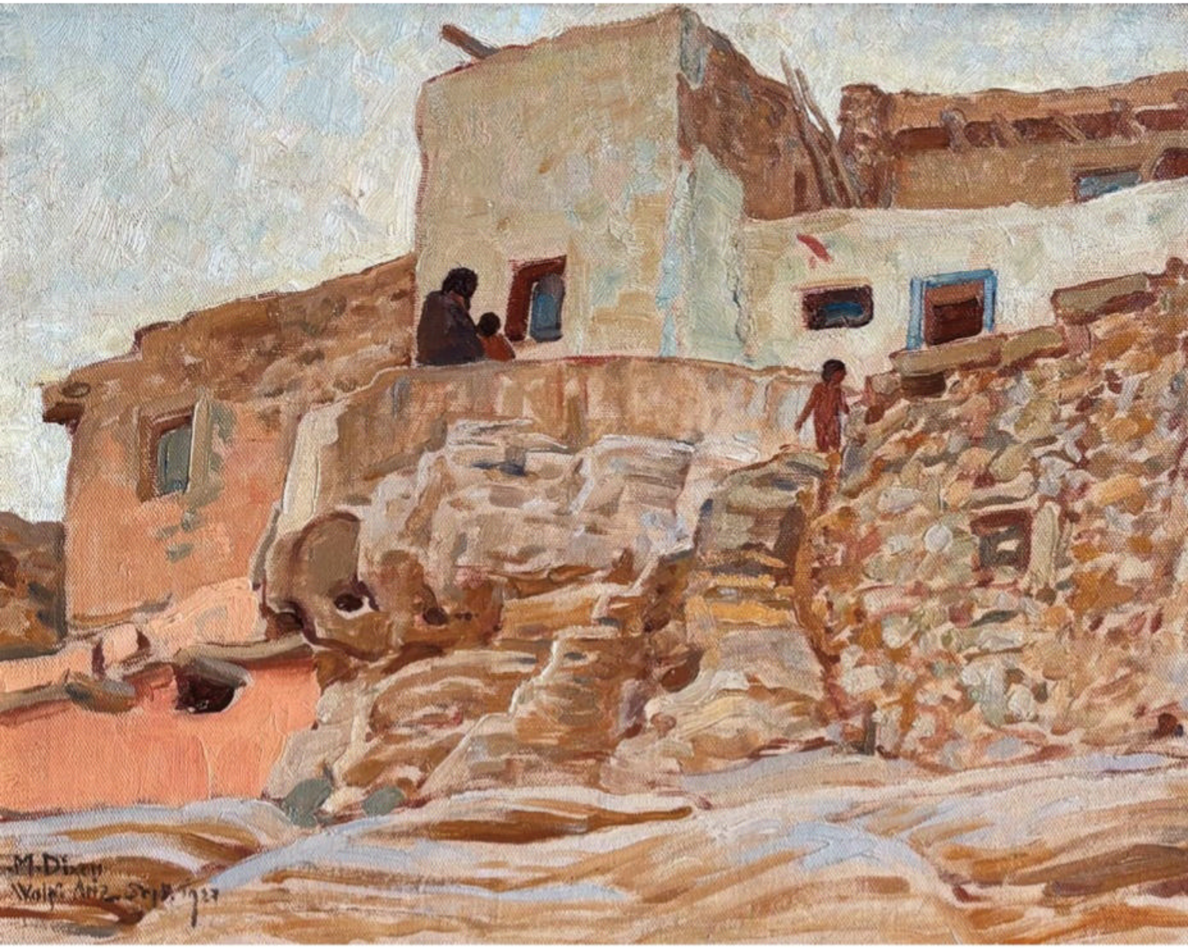
Another prominent collector is represented in the sale with the A.P. Hays collection of Maynard Dixon materials. Hays was an avid fan of Dixon and had, throughout his lifetime, owned several of

Right: **Joseph Henry Sharp (1859-1953)**, *Cheyenne Camp*. Oil, 25 x 30 in.
Estimate: $175/275,000

Below: **Maynard Dixon (1875-1946)**, *Campo Santo Study*. Gouache, 5 x 6 in.
Estimate: $10/15,000







Maynard Dixon (1875-1946), *Walls of Walpi*. Oil on canvas, 16 x 20 in. **Estimate: $75/125,000**

his most famous works. This collection of Dixons will number around 60 pieces and they range from drawings to color studies to finished oil paintings. Three noteworthy pieces from this section of the sale are *Campo Santo Study* (est. $10/15,000), *Shadow Side* (est. $30/50,000) and *Walls of Walpi* (est. $75/125,000). Many of the Hays pieces are included Donald Hagerty's 2010 book *The Art of Maynard Dixon*. Hays, a long-time fixture in Western art circles, died in January after he consigned the works to the sale.

Other lots in the sale include Henry Farny's important 1902 painting *Nomads* (est. $900/1,200,000), Frank Tenney Johnson's nocturne canyon painting *Lone Rider* (est. $225/300,000) and Fritz Scholder's *Indians and Persian Rug* (est. $100/150,000). Additional artists with works available are Charles Schreyvogel, Gerard Curtis Delano, Edgar Payne, Carl Oscar Borg, John Clymer and Philip R. Goodwin, whose iconic work *The Northwood King – Calling the Moose* (est. $375/475,000) will be offered.

The first session of the sale will take place at 12:30 p.m. on April 11. The next day, April 12, bidding will start on Hays' Maynard Dixon collection at 10 a.m. followed by a short break and then the second session will begin. Bidding will be live in the room, with additional options online, by telephone and through absentee bidding. ■

Up for Grabs

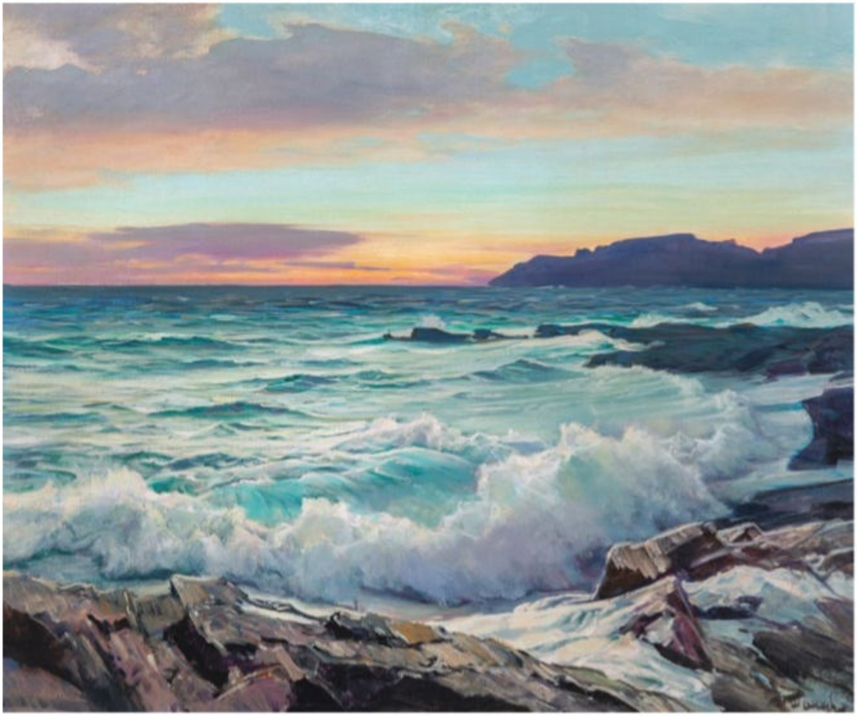
Heritage Auctions' mid-season sale offers historic American art at accessible price points

April 4, 2025

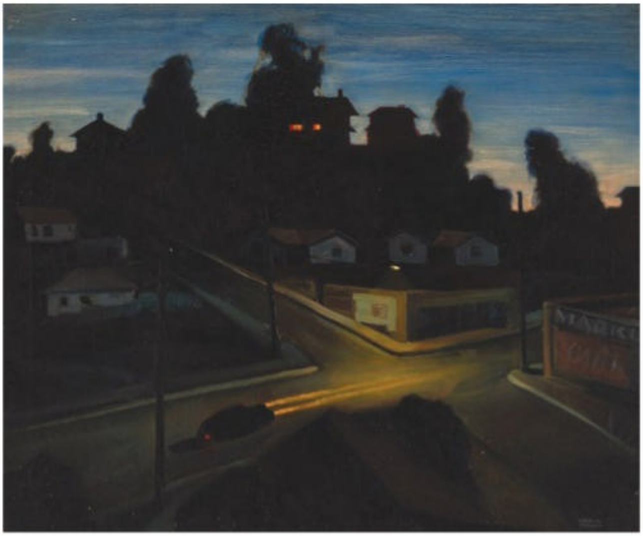
Heritage Auctions
2801 W. Airport Freeway
Dallas, TX 75261
(214) 528-3500, www.ha.com

Held twice a year, *American Art Within Reach* celebrates the rich tapestry of American fine art with works by noteworthy artists estimated under $10,000. The April 4 auction—which includes paintings, drawings and sculpture from the early 1800s to present day—brings the accessibility of historic fine art to a wider audience. From traditional landscapes and colorful impressionist views to lively examples of early modernism, regionalism and abstraction, bidders can vie for an expansive range of works by artists like Grant Wood, James Fetherolf, George Gardner Symons, Charles Bell and many more.

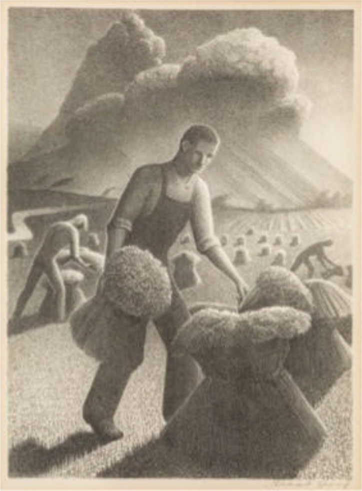
Among the highlights in the upcoming sale is marine artist Frederick Judd Waugh's ocean scene *Dawn in the East*, depicting white waves crashing over a rocky shoreline. The oil painting is estimated to bring in between $5,000 and $7,000. "Frederick Judd Waugh was celebrated for his powerful seascape paintings. While he spent much of his career on the East Coast, his time in California deeply influenced his work," says Alissa Ford, Heritage's vice president of American & Western Art. "The rugged beauty of the Pacific coastline offered him new inspiration, with its dramatic cliffs, vast horizons and powerful waves. Waugh's ability to



Frederick Judd Waugh (1861-1940), *Dawn in the East*. Oil on canvasboard, 25 x 30 in., signed lower right: 'Waugh', titled on the reverse: 'Dawn in the East'. **Estimate: $5/7,000**



Charles Bell (20th-century), *Headlights at Dawn*. Oil on canvas, 25 x 30 in., signed lower right: 'Charles Bell'. **Estimate: $700/1,000**



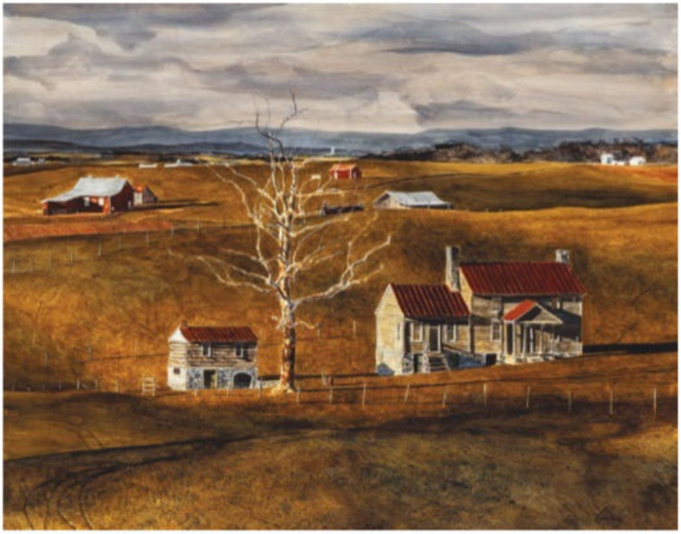
Grant Wood (1891-1942), *Approaching Storm, 1940*. Lithograph on paper, 11⅞ x 9⅞ in., signed in pencil lower right. Published by Associated American Artists. **Estimate: $4/6,000**

capture the energy of the ocean was enhanced by California's unique light and atmosphere, which added warmth and vibrancy to his palette. These experiences broadened his artistic vision, solidifying his reputation as a master of marine art and a keen observer of nature's majesty."

Another lot to be on the lookout for is *Headlights at Dawn* (est. $700/1,000) by Los Angeles-based artist Charles Bell, who was primarily active in the 1930s. "Charles Bell's *Headlights at Dawn* is a striking depiction of an early morning urban landscape, where the interplay of artificial and natural light creates a moody, cinematic atmosphere," notes Ethan Diner, American art specialist at Heritage Auctions. "The composition centers on an empty intersection illuminated by the glow of a car's headlights, casting long streaks of light onto the pavement…Bell's use of deep shadows and subtle tonal variations captures the quiet tension of the transitional hour between night and day, evoking themes of solitude and urban stillness."

A pastoral scene by John Chumley will also make its way to auction this spring with the watercolor *Shenandoah Valley Farm* estimated at $3,000 to $5,000. "[This] is a masterful example of the artist's commitment to American realism and his deep engagement with the rural landscapes of Virginia," says Diner. "Executed in watercolor, the painting captures the vast expanse of the countryside, where rolling golden fields, scattered barns and a weathered farmhouse evoke a sense of historical continuity and quiet perseverance."

American Art Within Reach will take place at Heritage Auctions' Dallas, Texas, location. ■



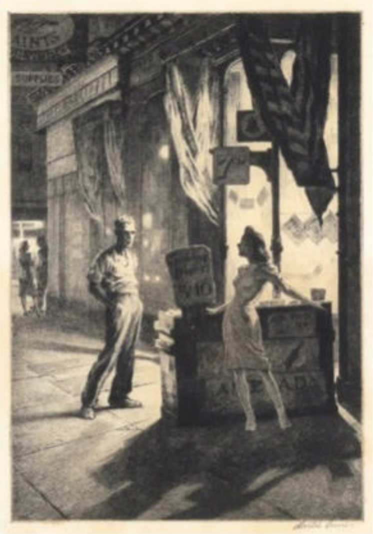
John Chumley (1928-1984), *Shenandoah Valley Farm*. Watercolor on board, 22 x 28 in., signed lower right: 'Chumley'. **Estimate: $3/5,000**

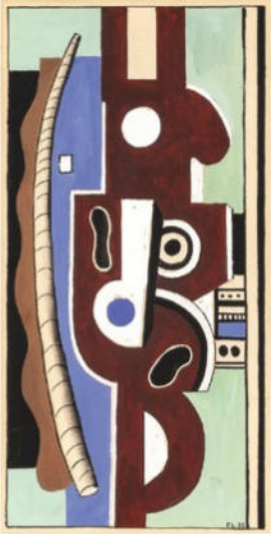
Two-Dimensional Treasures

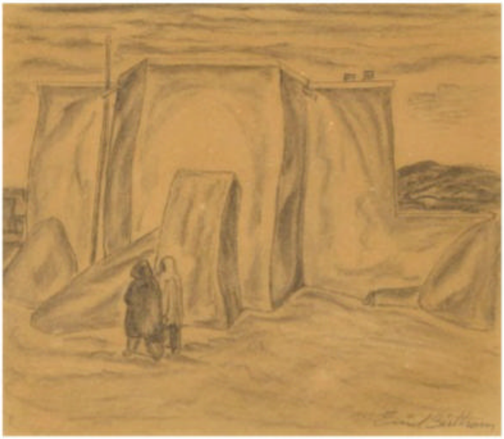
Santa Fe Art Auction holds a two-day sale of prints, drawings and other works on paper

March 12-13, 2025

Santa Fe Art Auction
932 Railfan Road
Santa Fe, NM 87505
t: (505) 954-5858
www.santafeartauction.com







Above, Left: Martin Lewis (1881-1962), *Chance Meeting*, ca. 1940. Drypoint, 10⅞ x 7⅞ in. **Estimate: $5/7,000**

Above, Right: Fernand Leger (1881-1955), *Composition*, 1936. Gouache on paper, 13¾ x 7⅞ in. **Estimate: $15/20,000**

Left: Emil James Bisttram (1895-1976), *Near the Ranchos Church*. Graphite on paper, 10½ x 12 in. **Estimate: $1.5/2,500**

The *Prints, Multiples, and Works on Paper* sale, hosted by Santa Fe Art Auction, will offer close to 400 lots of prints, drawings, paintings and collages by renowned artists from around the world. The two-day sale features works by such prominent artists as R. C. Gorman, Gene Kloss, Emil Bisttram, Fernand Leger, Andrew Dasburg, Robert Kelly, Luis Ribak, Will Barnet, Howard Cook, Barbara Latham, Jerry Ingram, Janet Lippincott and Gustave Baumann.

A "wonderful and intimate" sketch by Bisttram titled *Near the Ranchos Church* is one of the many pieces collectors should keep on their radar. The graphite drawing, which depicts Ranchos de Taos Church in New Mexico, has a presale estimate of $1,500 to $2,500. "Born in Hungary, Bisttram initially immigrated to New York and settled in Taos in 1932," says Gillan Blitch, president of Santa Fe Art Auction. "He developed a Taos gallery and the Taos School of Art, as well as the New Mexico Transcendental Artists Group and the Taos Art Association. Bisttram is known for his spiritual, modernist approach to painting and is a key figure in the Southwest modernist movement."

In addition, an illustrative drypoint by Martin Lewis, *Chance Meeting*, circa 1940, is expected to fetch between $5,000 and $7,000; and a 1936 gouache on paper by French artist Fernand Leger has a presale estimate of $15,000 to $20,000.

Prints, Multiples, and Works on Paper will run from March 12 to 13. ■

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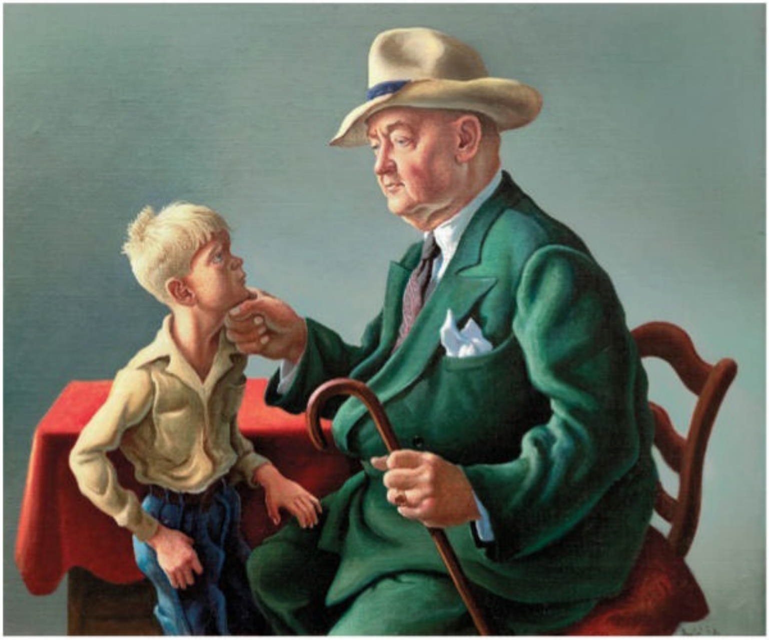
American Life

An early 1950s oil by Thomas Hart Benton led Freeman's | Hindman American Art & Pennsylvania Impressionism sale

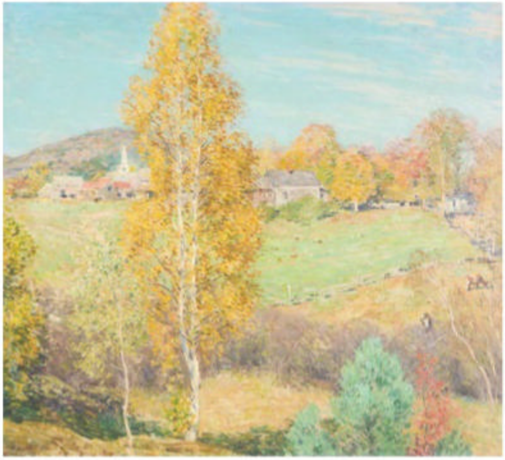
The winter edition of the *American Art & Pennsylvania Impressionism* sale at Freeman's | Hindman, which took place December 8, brought in a total of $4.47 million, with a sell-through rate of 87 percent. The sale featured an exceptional lineup of artwork including Hudson River School landscapes, Civil War-era oils and examples of American impressionism coming from a number of prestigious private and institutional collections.

Emerging as the number one lot in the sale was Thomas Hart Benton's 1952 oil *The Doctor*, which bested its $300,000 high estimate when it sold for $355,600. "*The Doctor* had all the ingredients of a first-class Benton," says Adam Veil, vice president and head of American art at Freeman's | Hindman. "Executed in 1952, it's a kind of post-war idyll, American life 'writ small' and in the artist's signature boldly expressive style. With intact provenance to boot, it proved hard to resist."

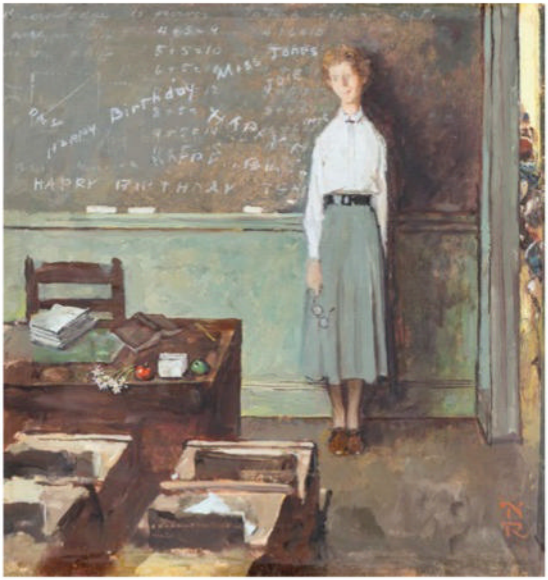
Norman Rockwell's illustrative oil *Study for Happy Birthday Miss Jones* is a painterly sketch of a teacher at the front of a classroom with birthday wishes scrawled by her students on the chalkboard



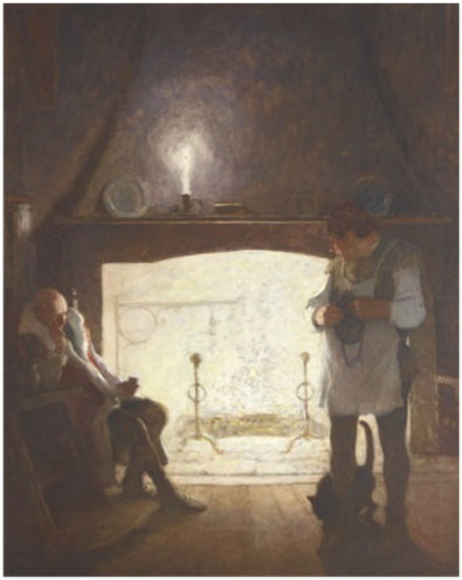
Thomas Hart Benton (1889-1975), *The Doctor*, 1952. Oil on canvas laid to board, 24 x 28 in. **Estimate: $200/300,000** **SOLD: $355,600**



Willard Leroy Metcalf (1858-1925), *Symphony in Yellow (October Afternoon)*, 1911. Oil on canvas, 26½ x 29 in. **Estimate: $100/150,000** **SOLD: $203,200**



Norman Rockwell (1894-1978), *Study for Happy Birthday Miss Jones.* Oil on paperboard, 15¾ x 15⅛ in. **Estimate: $60/100,000** **SOLD: $292,100**



N.C. Wyeth (1882-1945), *"Now, mark me, mine host," Sir Daniel said, "follow but mine orders and I shall be your good lord ever"*, 1916. Oil on canvas, 40¼ x 32⅛ in. **Estimate: $120/180,000** **SOLD: $127,000**

behind her. The piece nearly tripled its $100,000 high estimate, ultimately selling for $292,100. Other top lots in the December sale include the 1911 oil *Symphony in Yellow (October Afternoon)* by Willard Leroy Metcalf, which sold for $203,200 against a presale estimate of $100,000 to $150,000; Childe Hassam's circa 1887 *September Sunlight* (est. $250/400,000) that sold for $228,600; Edward Henry Potthast's jovial beach scene *A Happy Group (On the Sea Shore)* (est. $50/80,000) that sold for $114,300; and N.C Wyeth's 1916 oil *"Now, mark me, mine host," Sir Daniel said…*, which topped its $120,000 low estimate when it sold for $127,000.

"We're pleased with the results and what we were able to achieve for our clients…[There is] strength in corners of the American impressionist market [like] Potthast, Ritman and Metcalf, and by artists beloved both within and beyond Philadelphia, like N.C. Wyeth," says Veil. "We're also encouraged by what appears to be a noticeable appetite for Western art here on the East Coast."

For a list of Freeman's | Hindman's upcoming sales, visit www.hindmanauctions.com. ■

TOP 10 LOTS

FREEMAN'S | HINDMAN'S AMERICAN ART & PENNSYLVANIA IMPRESSIONISM SALE, DECEMBER 8, 2024, (INCLUDING BUYER'S PREMIUMS)

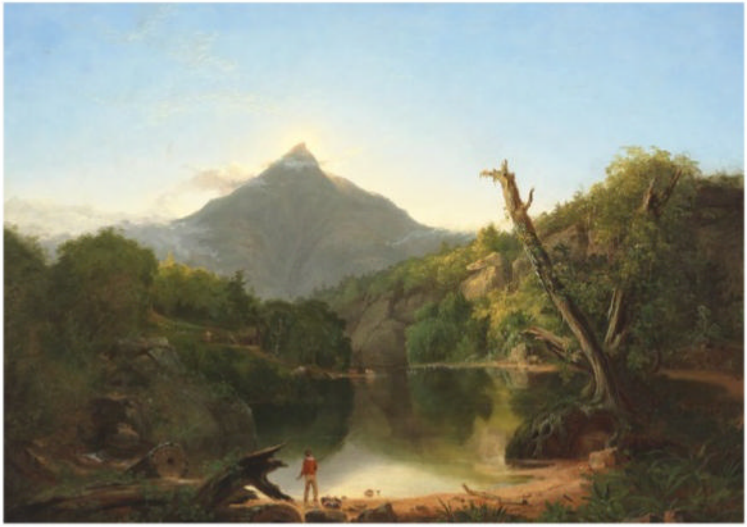
ARTIST	TITLE	LOW/HIGH EST.	SOLD
THOMAS HART BENTON	THE DOCTOR	$200/300,000	$355,600
NORMAN ROCKWELL	STUDY FOR HAPPY BIRTHDAY MISS JONES	$60/100,000	$292,100
CHILDE HASSAM	SEPTEMBER SUNLIGHT	$250/400,000	$228,600
WILLARD LEROY METCALF	SYMPHONY IN YELLOW (OCTOBER AFTERNOON)	$100/150,000	$203,200
MILTON AVERY	EDGE OF DUNES	$150/250,000	$146,050
N. C. WYETH	"NOW, MARK ME, MINE HOST," SIR DANIEL SAID…	$120/180,000	$127,000
EDWARD HENRY POTTHAST	A HAPPY GROUP (ON THE SEA SHORE)	$50/80,000	$114,300
LOUIS RITMAN	GIRL WITH A FAN, GIVERNY	$60/80,000	$101,600
JOHN WHITE ALEXANDER	ÉTUDE…	$50/70,000	$101,600
JOHN SINGER SARGENT	ABOVE LAKE GARDA…	$40/60,000	$98,425

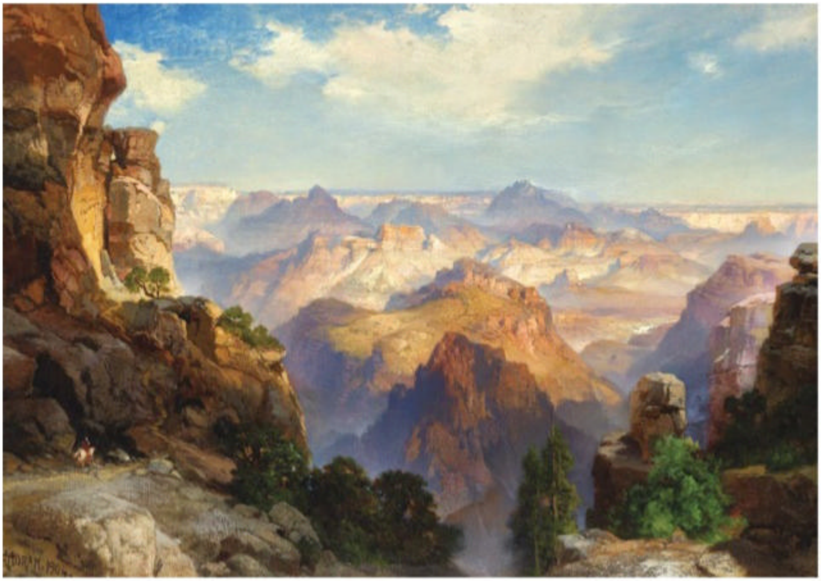
Double Whammy

Christie's January sales of historic American and Western art top $19 million

On January 23, Christie's held two sales of American art: *American Sublime: Property from an Important Private Collection* and *19th Century American and Western Art*. The 167 lots across the two sales featured paintings and sculptures by some of the most important American artists in the last two centuries and together totaled $19,230,950.

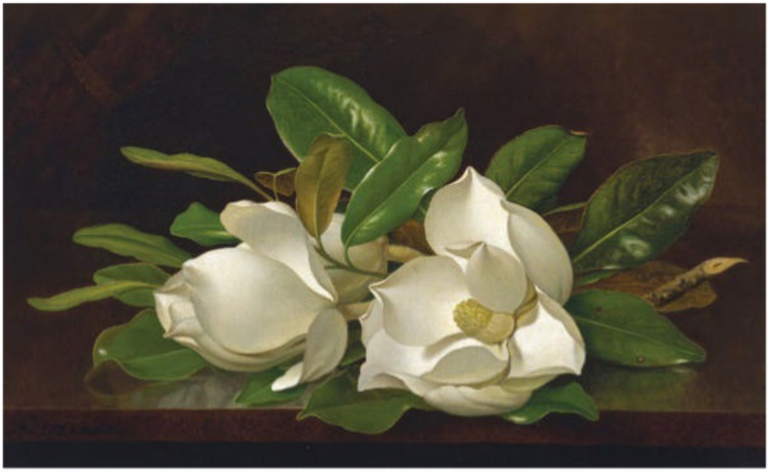
As anticipated, Hudson River School offerings performed well, landing among the top four lots, led by Thomas Cole's *Mount Chocorua, New Hampshire*, which sold for $1,623,000 against its $1.2 million high estimate.





Above: Thomas Cole (1801-1848), *Mount Chocorua, New Hampshire*, 1827. Oil on gessoed panel, 23 x 32½ in., signed and dated lower center: 'T. Cole./1827'. From American Sublime: Property from an Important Private Collection. Courtesy Christie's Images Ltd.
Estimate: $800/1,200,000
SOLD: $1,623,000

Left: Thomas Moran (1837-1926), *Grand View Trail*, 1904. Oil on canvas, 14 x 20 in., signed with initials in monogram and dated in lower left: 'TMoran. 1904.' From 19th Century American and Western Art. Courtesy Christie's Images Ltd.
Estimate: $600/800,000
SOLD: $1,134,000



Martin Johnson Heade (1819-1904), *Magnolias on a Shiny Table*. Oil on canvas, 14 x 22., signed lower left: 'MJ Heade'. From 19th Century American and Western Art. Courtesy Christie's Images Ltd. **Estimate: $700/1,000,000** **SOLD: $1,502,000**

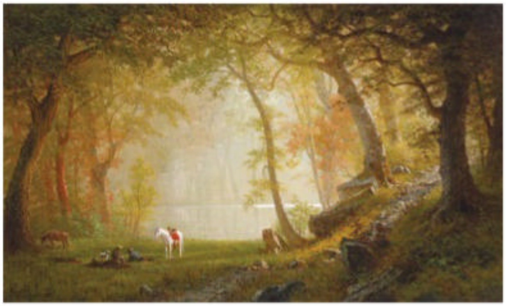
Cole first visited the White Mountains in 1827 and painted the work the same year. Mount Chocorua went on to become one of Cole's favorite subjects to paint.

The second top lot was Martin Johnson Heade's floral still life *Magnolias on a Shiny Table*, which achieved $1,502,000, surpassing its high estimate by half a million.

Thomas Moran**'s** *Grand View Trail*, a sweeping Grand Canyon scene from 1904, was expected to lead the sale in the Western art offerings, and was the third top lot, soaring above its high estimate of $800,000 when it achieved $1,134,000. *Grand View Trail* was painted in 1904 from the Grand View Trail on the Grand Canyon's South Rim.

Two works by Albert Bierstadt also landed in the top 10, with *A Rest on the Ride* also selling for $1,134,000; and the bucolic Western landscape *Dawn in the Rockies* ($529,200). Other Western works also saw success, including two bronzes by Frederic Remington, and paintings by Henry Farny and Joseph Henry Sharp.

About the sale, head of Christie's American Art Department Tylee Abbott, commented, "Today was an exciting moment for American Art. Rare and important paintings and sculpture by our nation's leading artists invigorated collectors both old and new, driving impressive results. We are delighted once again to achieve the highest sale total for this sale platform." ■



Albert Bierstadt (1830-1902), *A Rest on the Ride* ca. 1863-64. Oil on canvas, 30 x 50 in., signed with conjoined initials lower left: 'ABierstadt'. From 19th Century American and Western Art. Courtesy Christie's Images Ltd. **Estimate: $800/1,200,000** **SOLD: $1,134,000**

TOP 10 LOTS

AMERICAN SUBLIME: PROPERTY FROM AN IMPORTANT COLLECTION AND 19TH CENTURY AMERICAN AND WESTERN ART, JANUARY 23, 2025 (INCLUDING BUYER'S PREMIUMS)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
THOMAS COLE	MOUNT CHOCORUA, NEW HAMPSHIRE	$800/1,2,00,000	$1,623,000
MARTIN JOHNSON HEADE	MAGNOLIAS ON A SHINY TABLE	$700/1,000,000	$1,502,000
THOMAS MORAN	GRAND VIEW TRAIL	$600/800,000	$1,134,000
ALBERT BIERSTADT	A REST ON THE RIDE	$800/1,2,00,000	$1,134,000
FREDERIC REMINGTON	THE MOUNTAIN MAN	$150/250,000	$630,000
HENRY F. FARNY	NEST OF RATTLESNAKES	$300/500,000	$567,000
RAPHAELLE PEALE	STILL LIFE WITH RAISIN CAKE	$250/350,000	$567,000
ALBERT BIERSTADT	DAWN IN THE ROCKIES	$500/700,000	$529,000
FREDERICK REMINGTON	BRONCHO BUSTER	$200/300,000	$504,000
JOSEPH HENRY SHARP	AN INSURGENT	$250/350,000	$403,200

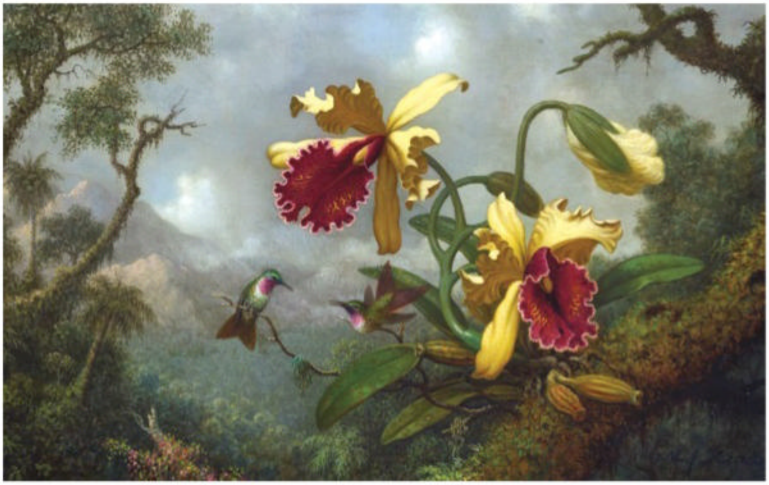
An American Experience

Sotheby's Art of the Americas sale brings in $8.7 million in New York City

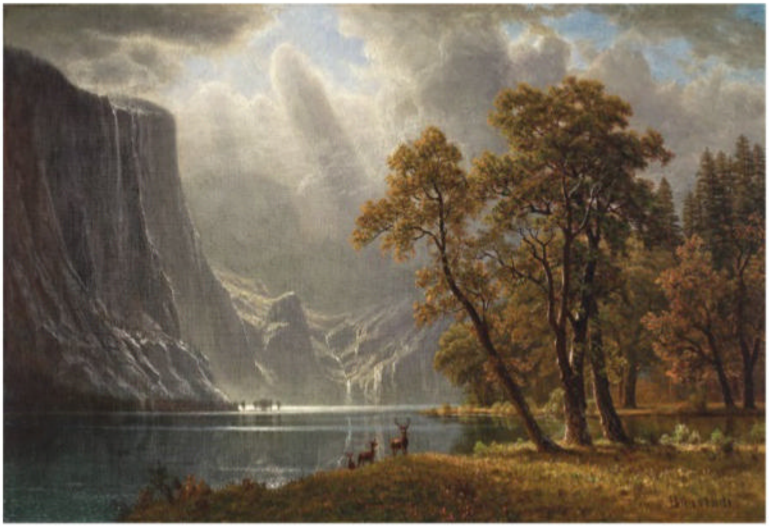
Martin Johnson Heade, Western art and landscape painting were the big stars of Sotheby's *Art of the Americas* sale on January 24 in New York City. The sale brought in more than $8.7 million in sales with a sell-through rate of 88 percent.

The top lot, Heade's *Hummingbirds and Gold and Purple Orchids*, sold for $2,077,500, which puts it at the artist's fourth-best auction record. The work hammered within its estimate of $1.2 million to $1.8 million, but the premium kicked it up out of the range of the estimates. "The Martin Johnson Heade painting was the standout moment of the sale, sparking an intense bidding battle between two determined clients, while others attempted—unsuccessfully—to enter the fray," says Caroline Seabolt, auction specialist in the American art department at Sotheby's.

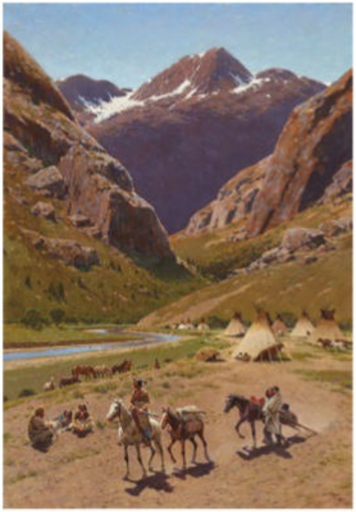
Seabolt also notes that Western art performed exceptionally well. "For the first time, we presented Western art in a dedicated auction session, and it proved to be a tremendous success, achieving a 93 percent sell-through rate by lot," she says. "Overall, the sale was 88 percent sold by lot—the highest sell-through rate since the sale's inception—

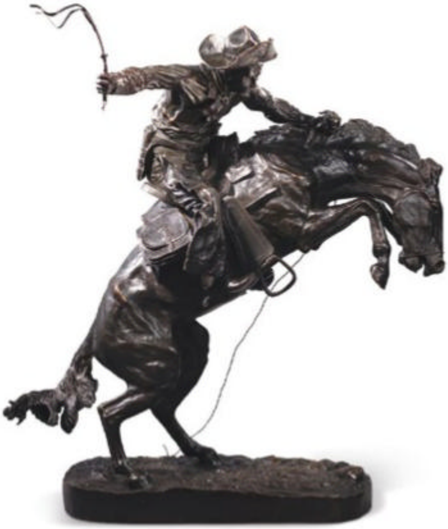


Martin Johnson Heade (1819-1904), *Hummingbirds and Gold and Purple Orchids*, ca. 1875-1883. Oil on canvas, 14 x 22¼ in., signed lower left. **Estimate $1.2/1.8 million** **SOLD: $2,077,500**



Albert Bierstadt (1830-1902), *Yosemite*, ca. 1865. Oil on canvas, 20½ x 30¼ in., signed lower right. **Estimate: $700/1,000,000** **SOLD: $780,000**





Far Left: Henry Farny (1847-1916), *The Happy Days of Long Ago*, 1912. Oil on canvas, 33 x 23 in., signed and dated.
Estimate: $500/700,000
SOLD: $780,000

Left: Frederic Remington (1861-1909), *The Broncho Buster*, 1900. Bronze, 23 in., inscribed with foundry mark: 'Henry-Bonnard Bronze Co N-Y 1898.'
Estimate: $250/350,000
SOLD: $576,000

demonstrating both the strength of this category and the market's continued resilience."

Standouts from the Western category include Albert Bierstadt's *Yosemite* (est. $700/1,000,000) that sold for $780,000, Henry Farny's *The Happy Days of Long Ago* (est. $500/700,000) that finished at $780,000 and Frederic Remington's 1900 cast of *The Broncho Buster* (est. $250/350,000) that soared to $576,000.

Other top Western lots were by Eanger Irving Couse, Charles Bird King, John Clymer, Cyrus Dallin, Tom Lovell and Gerald Cassidy, whose *Navajo with a Lightning Pattern Blanket* (est. $8/12,000) sold more than four times over the high estimate when it closed at $50,000.

"Frederic Remington's *Broncho Buster*, a superb cast by the Henry Bonnard Bronze Company, performed as expected, drawing strong competition as it consistently does at auction," Seabolt says. "Multiple bidders drove the final price to $576,000—well above its pre-sale estimate of $250,000 to $350,000."

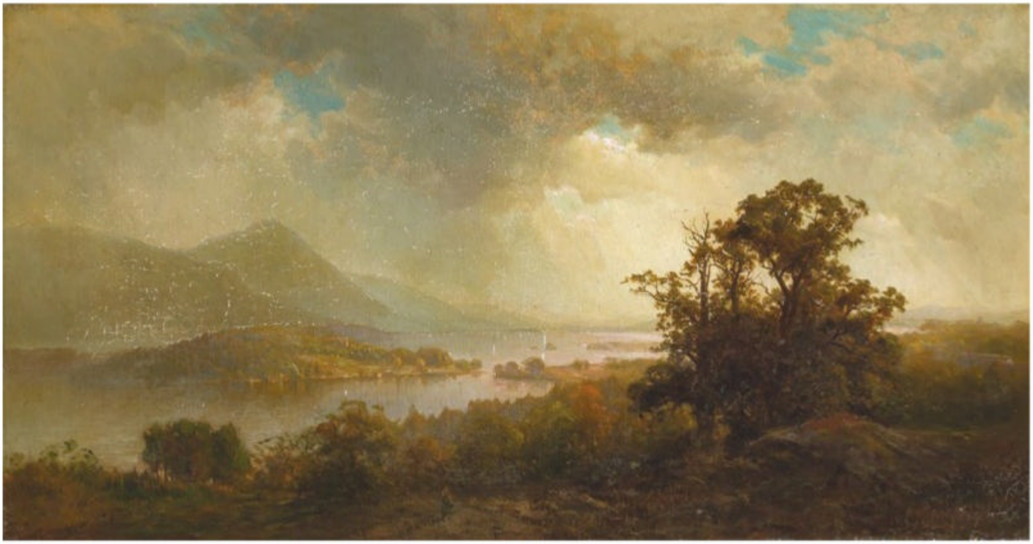
Non-Western artists with strong results include Norman Rockwell, Sanford Robinson Gifford, Edwin D. White, Francis Augustus Silva, Ralph Albert Blakelock and Thomas Moran, who was represented in the sale by one of his famous Venice harbor scenes.

"The results reaffirm that the highest-quality works—such as those by Heade, Farny, and Remington—will always attract strong demand," Seabolt adds. "Additionally, they signal a shift in buyer expectations, with collectors now looking to the January sales as the key moment for 19th-century American art, aligning with [Sotheby's] *Visions of America* as the ideal platform for both this material and Western art." ■

TOP 10 LOTS

SOTHEBY'S ART OF THE AMERICAS, JANUARY 24, 2025 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
MARTIN JOHNSON HEADE	HUMMINGBIRDS AND GOLD AND PURPLE	$1.2/1.8 MILLION	$2,077,500
ALBERT BIERSTADT	YOSEMITE	$700/1,00,000	$780,000
HENRY FARNY	THE HAPPY DAYS OF LONG AGO	$500/700,000	$780,000
FREDERIC REMINGTON	THE BRONCHO BUSTER	$250/350,000	$576,000
NORMAN ROCKWELL	TENDER YEARS: MOTH HOLES	$500/700,000	$540,000
EANGER IRVING COUSE	TWILIGHT, TAOS PUEBLO	$400/600,000	$384,000
CHARLES BIRD KING	WAKECHAI (CROUCHING EAGLE)	$150/250,000	$243,000
ALBERT BIERSTADT	SUNRISE ON THE MATTERHORN	$200/300,000	$228,000
JOHN CLYMER	LONG COLD WINTER	$60/80,000	$204,000
MARTIN GRELLE	APSÁALOOKE HORSE HUNTERS	$120/180,000	$192,000



Hermann Fuechsel (1833-1915), *On the Lake*. Oil on canvas, 16 x 30 in., signed lower right: 'H Fuechsel'. Courtesy Shannon's Fine Art Auctioneers. **Estimate: $3/5,000** **SOLD: $7,150**

ONLINE

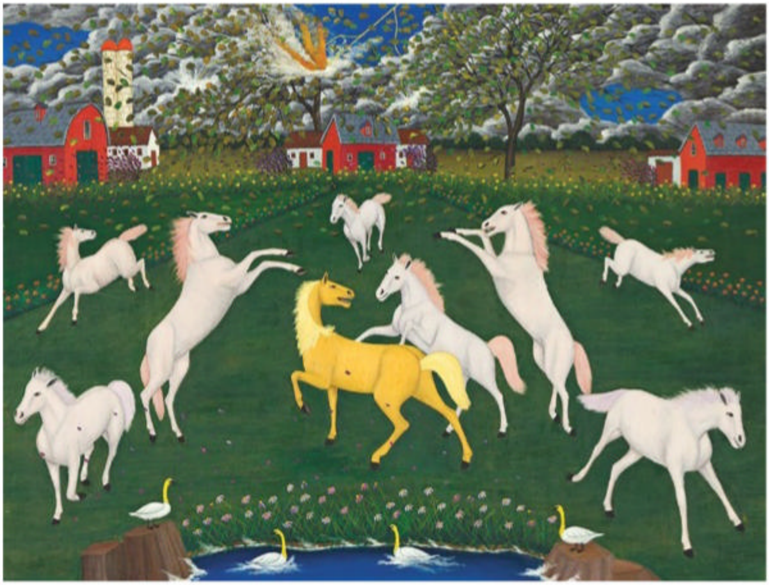
SHANNON'S FINE ART AUCTIONEERS

JANUARY 23

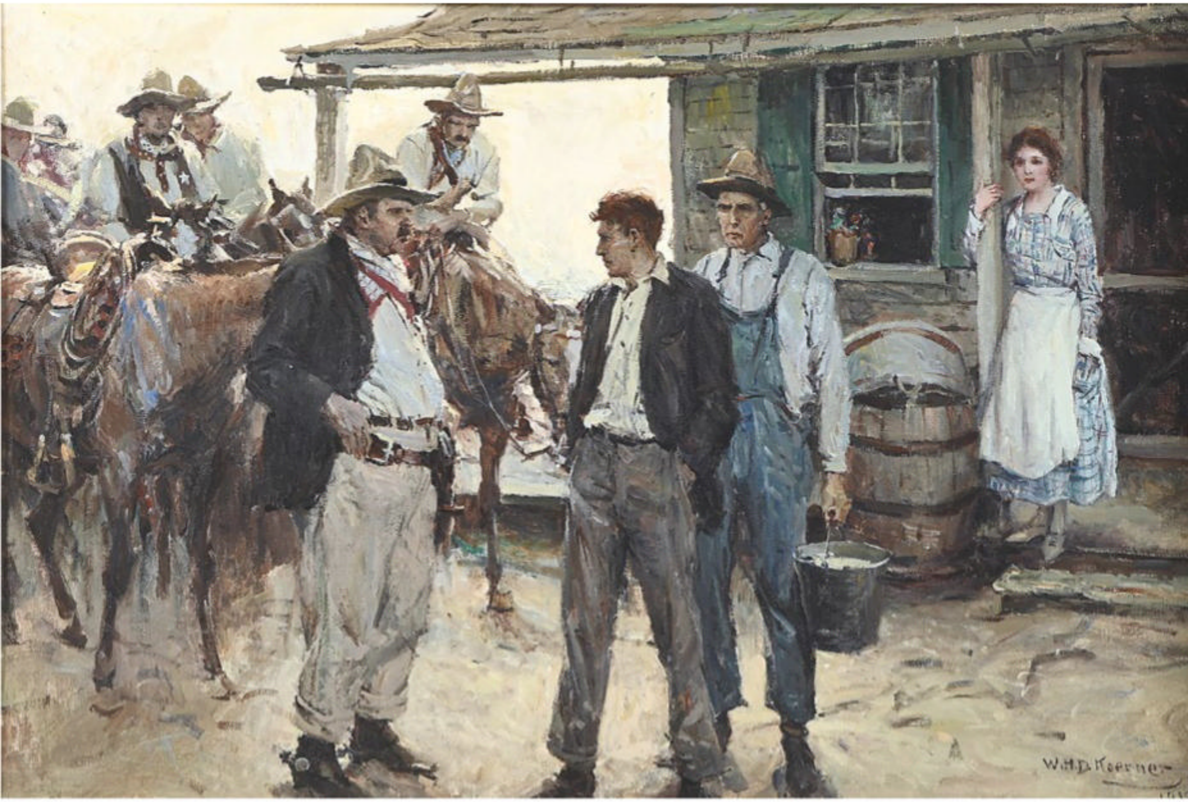
Online Fine Art Auction

$162,500

Shannon's Fine Art Auctioneers' online sale of modestly priced fine art achieved a total of $162,500 in sales across 106 lots with an 80 percent sell-through rate. Several historical American paintings led the auction including a large Hermann Fuechsel, titled *On the Lake*, that sold for $7,150. The painting descended from a family collection in Lake George and was fresh to the market. An Alexander Wyant, titled *Valley Scene*, doubled its estimate when it sold for $6,350. In addition, American tonalist paintings by Bruce Crane sold well



Lawrence Lebduska (1894-1966), *Pink Horses*, 1957. Oil on canvas, 30 x 40 in., signed and dated. Courtesy Swann Auction Galleries. **Estimate: $5/7,000** **SOLD: $15,000**



W.H.D. Koerner (1878-1938), *Jubilo Where Did You Sleep Last Night.* Oil on canvas, 24 x 36 in., signed and dated '1919' in lower right corner. Courtesy Morphy Auctions and Old West Events. **Estimate: $30/40,000** **SOLD: $19,200**

during the online auction. A small, 12-by-20-inch winter scene brought in $7,800 and an autumn scene by the artist sold for $4,875. Other original artworks in the sale included Connecticut impressionists William Chadwick, Henry Ward Ranger and Lawrence Mazzanovich.

NEW YORK, NY

SWANN AUCTION GALLERIES

JANUARY 30

Artists of the WPA

On January 30 Swann Auction Galleries held its *Artists of the WPA* sale, featuring paintings, prints, photographs, posters, books and related material by artists whose careers were sustained by the Works Progress Administration between 1935 and 1943.

The top lot in the sale was a 1957 oil on canvas titled *Pink Horses* by Lawrence Lebduska, depicting a herd of horses in a pasture. The painting more than doubled its $7,000 high estimate when it sold for $15,000. Other high performing lots include Yvonne Twining Humber's city scene *40 South Rutland Street, Boston*, which sold for $13,750 against an estimate of $3,000 to $5,000; and Reginald Marsh's 1941 watercolor and ink *Figures at Coney Island Beach*, which bested its $5,000 high estimate when it sold for $8,750.

LAS VEGAS, NV

MORPHY AUCTIONS

JANUARY 24

Old West Auction

$1.9 million

The *Old West Auction*, which took place in Las Vegas on January 24, brought in $1.9 million in sales. Held in conjunction with Old West Events and Morphy Auctions, the sale offered collectors a wide variety of Western and Native American artwork, as well as firearms and cowboy artifacts.

W.H.D. Koerner's oil on canvas *Jubilo Where Did You Sleep Last Night* was one of the top paintings, selling for $19,200. The early-20th-century piece features a group of cowboys and townsfolk having a discussion. Another major seller in the auction was an exceptional "Machris" parade saddle by Edward H. Bohlin, which sold for $233,700 against a presale estimate of $100,000 to $150,000. ■

Realizing the Surreal

Initiatives in Art & Culture presents another visionary conference that challenges limiting notions about art

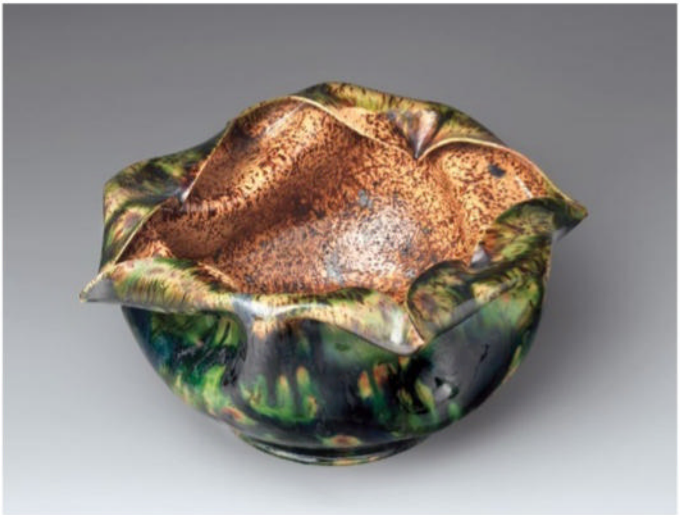
May 7-10, 2025

Initiatives in Arts and Culture
29th Annual American Art Conference
Heritage Auctions
445 Park Avenue
New York, NY 10022
www.artinitiatives.com

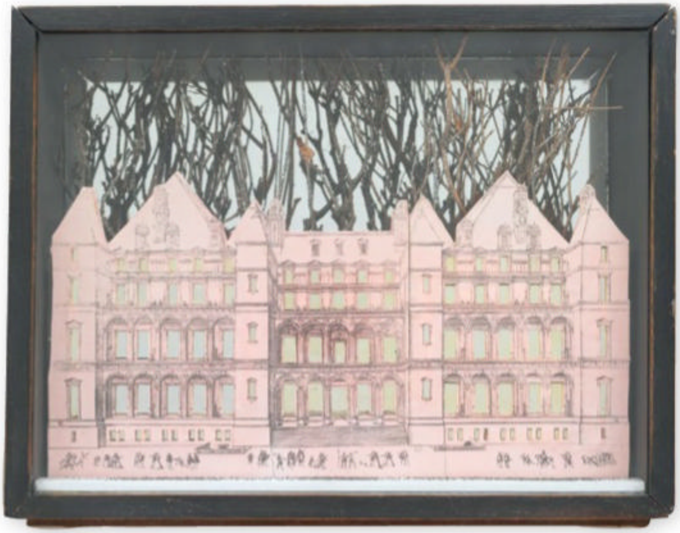
Every year, New York-based Initiatives in Arts and Culture (IAC) curates two major multi-day events that rigorously explore an aspect of American art through a novel lens designed to expand and enrich the way we think about, and understand, art.

This year's *American Art Conference*, taking place in New York City May 7 through 10, and titled *Crafting the Dream*, is no exception. Loosely inspired by the 100th year anniversary of the publication of André Breton's *Manifesto of Surrealism*, IAC founder and president Lisa Koenigsberg has organized the 2025 conference around the relationship(s) between "the dream" and art-making, and all of the manifold ways we can think about both.

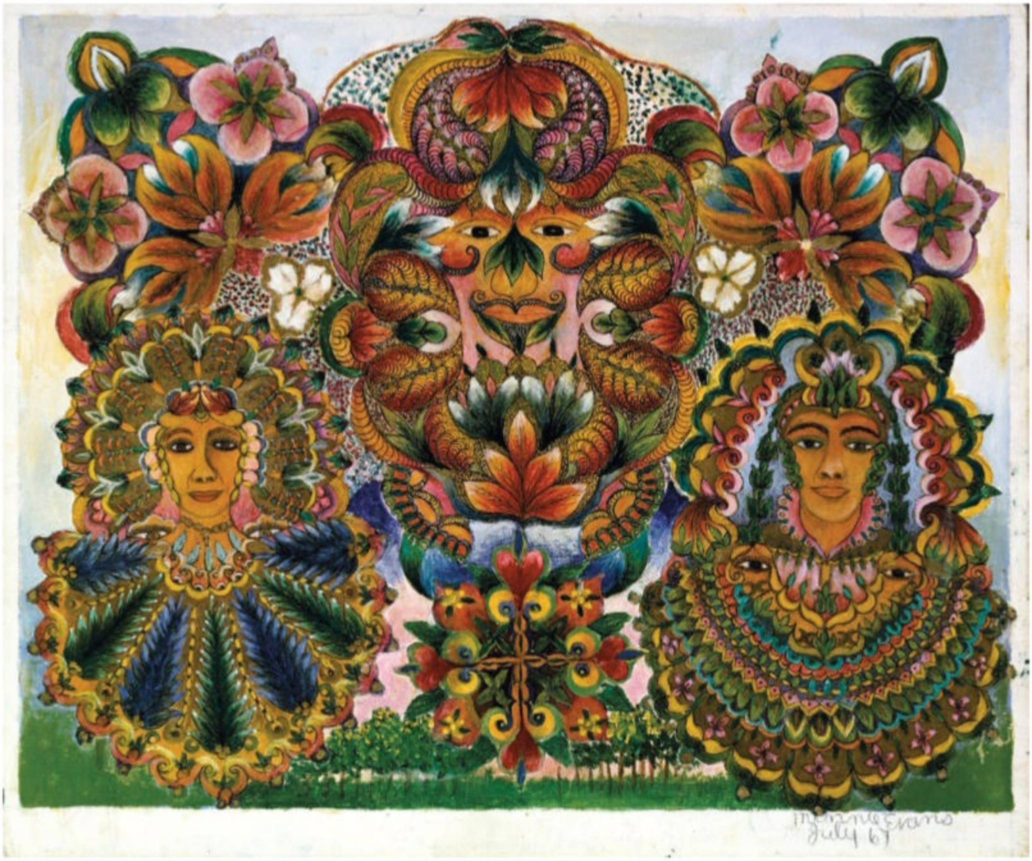
"All art, it can be argued, begins with a dream, whether of subject, stylistic approach, medium or message (or of all of these)," says Koenigsberg. "That dream can channel the unconscious or spring from the artist's conscious probing of the



George E. Ohr (1857-1918), *Bowl*, ca. 1897-1900, made in Biloxi, Mississippi. Earthenware, 3⅜ x 6$\frac{15}{16}$ in. The Metropolitan Museum of Art, gift of Robert A. Ellison Jr., 2018; 2018.294.164.



Joseph Cornell (1903-1972), *Rose Castle*, 1945. Assemblage, 11½ x 14$\frac{15}{16}$ in. Whitney Museum of American Art, New York; Kay Sage Tanguy Bequest. Rights and reproductions © The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA at Artists Rights Society (ARS).



Minnie Evans (1892-1987), design made at Airlie Gardens, 1967. Oil and mixed media on canvas mounted on paperboard, 19⅞ x 23⅞ in. Smithsonian American Art Museum, gift of the artist; 1972.44.

self. It can be mimetic or interpretive, whether of nature, the built environment or the individual. It can be of iconoclasm or iconolatry. From that dream, the artist must turn to the concrete, to the hard task of realization of crafting that dream.

"There is no art without craft. Nor is there is craft without art," she continues. "By viewing American art through the twin lenses of 'dream' and 'craft' and by acknowledging an incontrovertible connection between the two, we can derive a deeper, more nuanced understanding of American art in its many dimensions."

An ambitious undertaking spanning more than a century of American art, Koenigsberg enlists an impressive roster of experts and scholars to approach, unpack and penetrate the topic from as many angles as possible, and then helps connect the dots.

Among the keynote speakers is author and archivist Marie Difilippantonio, who will discuss art dealer's Julien Levy's legacy within the history of American surrealism. Author and professor Erika Doss will discuss Joseph Cornell's constructions in relation to other American modernists who incorporated mixed media, like Arthur Dove. Contemporary landscapist Stephen Hannock will present examples of his luminous work and talk about his use of unconventional media.

Katie Jentleson, curator of folk and self-taught art at the High Museum of Art, will discuss her upcoming exhibition about the evolution of Minnie Evans' drawing practice from their sparse beginnings to the vibrant, complex collages she made toward the end of her life. Writer/curator Larry List and surrealist scholar and collector Eugene Hecht, will bring their perspectives to the work of potter George Ohr.

Other subjects include Jeanne Reynal, whose largely abstract mosaics challenged expectations of the medium; and Julius LeBlanc Stewart, known for his idyllic paintings of high society during the Belle Epoque. Koenigsberg says, "Like the 28 *American Art Conferences* that have proceeded it, *Crafting the Dream* will broaden the field of inquiry in American art and celebrate its richness, in all its complicated glory." ■

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CLOCKWISE: John Quincy Adams Ward (1830-1910), The Indian Hunter (detail), 1860, Bronze, dark brown patina, 16 ⅛ H x 15 ⅛ W x 9 ¾ D inches, Courtesy Graham Shay/Lincoln Glenn. Gilbert Lewis (1945-2023), *Mummer* (detail), Watercolor and gouache on paper, 25 x 20 inches, Courtesy Dixon-Hall. Knud Merrild (1894 - 1954), *Green Vase* (detail), 1935, oil cloth and wallpaper collage on board 26 x 15½ inches, Courtesy Kraushaar Galleries. Pattern Molded Ten Diamond Pocket Flask (detail), deep red amber, Zanesville Ohio, c. 1820, Courtesy Glass Past.

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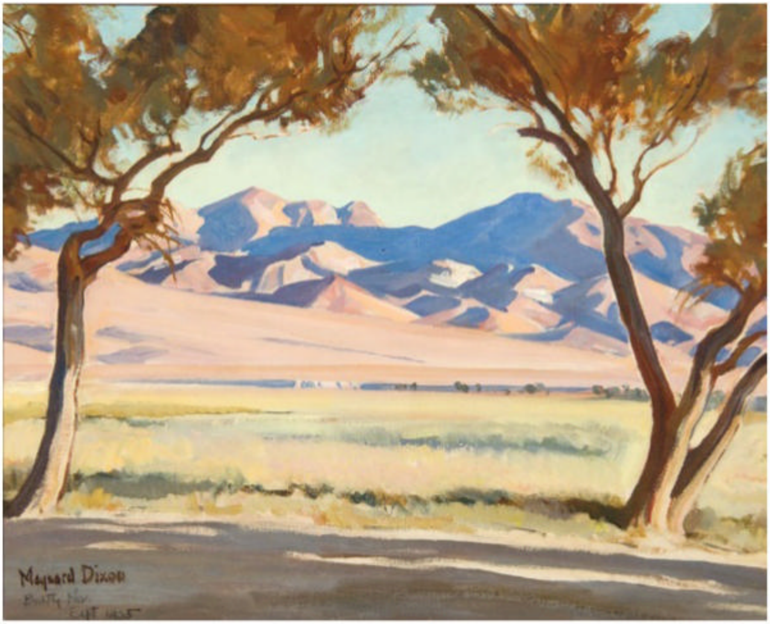

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